

# AC/DC ANTHOLOGY



BACK IN BLACK	16
FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)	5
GIRLS GOT RHYTHM	78
HIGHWAY TO HELL	84
LET ME PUT MY LOVE INTO YOU	22
LOVE AT FIRST FEEL	38
MONEYTALKS	136
NIGHT PROWLER	88
THE RAZORS EDGE	127
RIDE ON	46
SHAKE YOUR FOUNDATIONS	70
SHOOT TO THRILL	114
SHOT DOWN IN FLAMES	98
SQUEALER	56
THUNDERSTRUCK	106
YOU SHOOK ME ALL NIGHT LONG	32



# LEGEND OF MUSICAL SYMBOLS

Left hand fingering: Treble clef, notes on strings 3, 5, 6 with finger numbers 3, 5, 6 below. Bass clef, strings 3, 5, 6 with finger numbers 3, 5, 6 below.

Hand vibrato: Treble clef, note on string 5 with a wavy line above. Bass clef, note on string 5 with a wavy line above.

Hammeron: Treble clef, notes on strings 3 and 5 with a hammeron symbol (a dot on the 5th string) and a slur. Bass clef, notes on strings 3 and 5 with a hammeron symbol and a slur.

Pulloff: Treble clef, notes on strings 5 and 3 with a slur. Bass clef, notes on strings 5 and 3 with a slur.

Left hand fingering

Hand vibrato

Hammeron

Pulloff

P.M.-----: Treble clef, notes on strings 5 and 3 with a palm mute symbol (a dashed line with a vertical bar) and a slur. Bass clef, notes on strings 5 and 3 with a palm mute symbol and a slur.

Bend: Treble clef, notes on strings 3 and 5 with a bend symbol (a 'B' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a bend symbol and a slur.

Quick bend: Treble clef, notes on strings 3 and 5 with a quick bend symbol (a 'B' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a quick bend symbol and a slur.

Pre-bend: Treble clef, notes on strings 3 and 5 with a pre-bend symbol (a 'B' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a pre-bend symbol and a slur.

R: Treble clef, notes on strings 3 and 5 with a release bend symbol (an 'R' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a release bend symbol and a slur.

U.B.: Treble clef, notes on strings 5 and 3 with a unison bend symbol (a 'U.B.' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a unison bend symbol and a slur.

Palm mute

Bend

Quick bend

Pre-bend

Release bend

Unison bend

Tremolo picking: Treble clef, notes on strings 5 and 3 with a tremolo picking symbol (a vertical line with a wavy line) and a slur. Bass clef, notes on strings 5 and 3 with a tremolo picking symbol and a slur.

Trill: Treble clef, notes on strings 3 and 5 with a trill symbol (a 'tr' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a trill symbol and a slur.

Picked slide: Treble clef, notes on strings 3 and 5 with a picked slide symbol (a 'P' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a picked slide symbol and a slur.

Legato slide: Treble clef, notes on strings 3 and 5 with a legato slide symbol (a 'L' with a slur) and a slur. Bass clef, notes on strings 3 and 5 with a legato slide symbol and a slur.

Tremolo picking

Trill

Picked slide

Legato slide

Short slide up or down: Treble clef, notes on strings 5 and 3 with a short slide symbol (a 'S' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a short slide symbol and a slur.

Pick slide: Treble clef, notes on strings 5 and 3 with a pick slide symbol (a 'P' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a pick slide symbol and a slur.

Muffled strings: Treble clef, notes on strings 5 and 3 with a muffled strings symbol (a 'M' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a muffled strings symbol and a slur.

N.H.-----: Treble clef, notes on strings 5 and 3 with a natural harmonic symbol (an 'N.H.' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a natural harmonic symbol and a slur.

Short slide up or down

Pick slide

Muffled strings

Natural harmonic

A.H.-----: Treble clef, notes on strings 5 and 3 with an artificial harmonic symbol (an 'A.H.' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with an artificial harmonic symbol and a slur.

P.H.-----: Treble clef, notes on strings 5 and 3 with a pinch harmonic symbol (a 'P.H.' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a pinch harmonic symbol and a slur.

T: Treble clef, notes on strings 5 and 3 with a right hand tap symbol (a 'T' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a right hand tap symbol and a slur.

(5): Treble clef, notes on strings 5 and 3 with a ghost note symbol (a '(5)' with a slur) and a slur. Bass clef, notes on strings 5 and 3 with a ghost note symbol and a slur.

Artificial harmonic

Pinch harmonic

Right hand tap

Ghost note (partially implied)

# BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E D A

Rhythm figure 1

T A B

E D A

end Rhythm figure 1

T A B

with Rhythm figure 1 (2 times)

E D A

1. Back in black... I hit the sack, I've been too long, I'm glad to be back, yes, I'm —  
2. See additional lyrics

E D A

— let loose from the noose, — That's kept me hang-in' a - bout... I keep

E D A

look - in' at the sky 'cause it's get - tin' me high. — For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives, cat's eyes, A - bus - in' ev - ry one of them and run - nin' wild. 'Cause I'm

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A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

1. 2.

To Coda

G D D

back in black, yes, I'm back in black, back in black.

end Rhythm figure 2



E D/E A/E E 3

T  
A  
B

0 7 5 5 4 4 2 0 2 0 2 2

Rhythm figure 3

T  
A  
B

0 7 5 5 4 4 2 0 2 0 2 2

D/E A/E A E A

T  
A  
B

0 7 5 5 4 4 2 0 2 0 2 2

end Rhythm figure 3

T  
A  
B

0 7 5 5 4 4 2 0 2 0 2 2

E D/E A/E E

with Rhythm figure 3 (3 times)

T  
A  
B

0 7 5 5 4 4 2 0 2 0 2 2



[illegible]

E D/E A/E E  
 3 3 3  
 hold bend  
 12 12 12 B B B B 12 15 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 14 12 13 14

E D/E A/E E

B B

E D/E A/C# E A E A

*D.S. al Coda*

Well I'm

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The guitar part is written in a simplified notation with numbers 0, 2, 3, 5, 9, 12, 14, and 15 indicating fret positions. The melody is written in a standard musical notation with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The guitar accompaniment consists of single notes and chords, with some measures containing beamed eighth notes. The score is divided into two systems by a vertical line. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The guitar part is written in a simplified notation with numbers 0, 2, 3, 5, 9, 12, 14, and 15 indicating fret positions. The melody is written in a standard musical notation with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The guitar accompaniment consists of single notes and chords, with some measures containing beamed eighth notes.



Coda

D E

back in black.

A E

A E B A B A E B A B

Well I'm back back

with Rhythm figure 2



G D A G A G D A G A E B A B A E B A B

back, \_\_\_\_\_ back, \_\_\_\_\_ back, \_\_\_\_\_ back, \_\_\_\_\_ Well I'm

G D A5

back in black, \_ Yes, I'm back in \_ black. \_ I wan-na say \_ it!

B B R

13 (15) 12 (13) 12 10 (12)

*Ad lib solo on repeats*

with Rhythm figure 3

5 3 3 5 3 2 2 3 2 0 0 2 12 12 14

*play 3 times and fade out*

B B

16 (17) 12 12 16 (17)

### Additional Lyrics

2. Back in the back of a Cadillac  
 Number one with a bullet, I'm a power pack.  
 Yes, I'm in a bang with the gang,  
 They gotta catch me if they want me to hang.  
 'Cause I'm back on the track, and I'm beatin' the flack  
 Nobody's gonna get me on another rap.  
 So, look at me now, I'm just makin' my play  
 Don't try to push your luck, just get outta my way.



# FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

YOUNG/YOUNG/JOHNSON

*guitar 2*

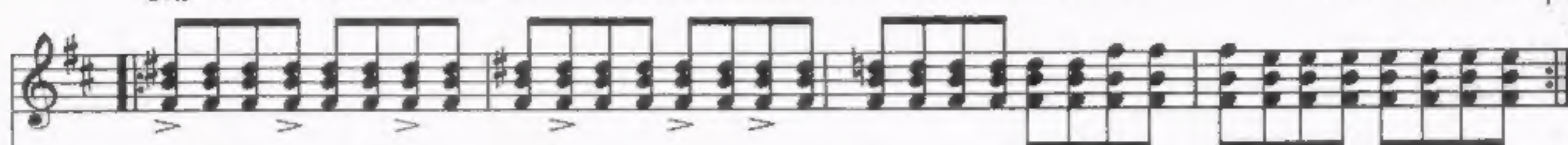
B

Bm

B5

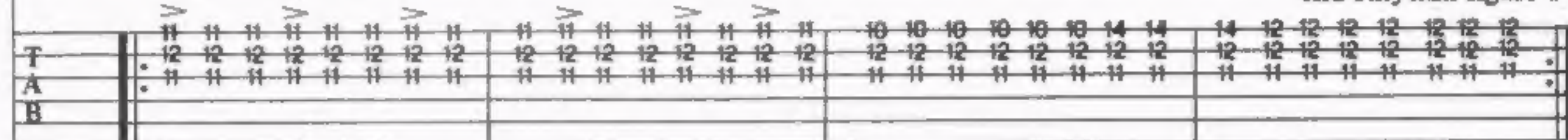
Bsus4

8va



Rhythm figure 1

end Rhythm figure 1



*guitar 1*

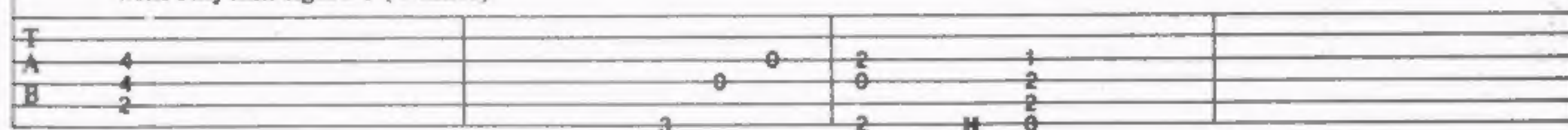
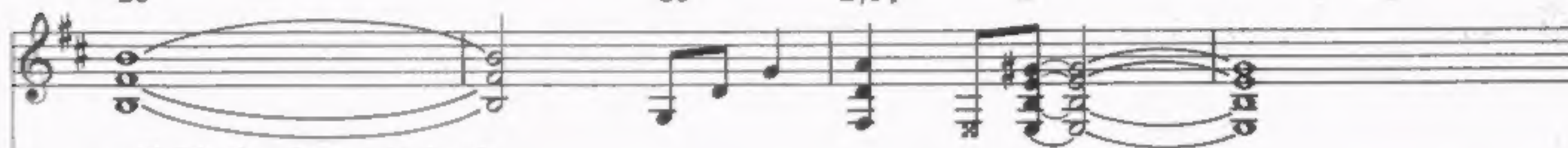
B5

G5

D/F#

E

with Rhythm figure 1 (4 times)

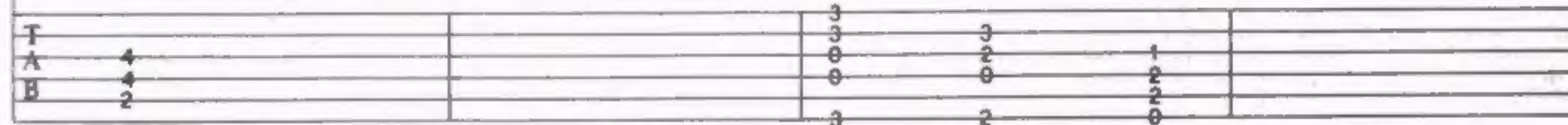


B5

G5

D/F#

E



B5

B5/A

G5

D/F#

E5



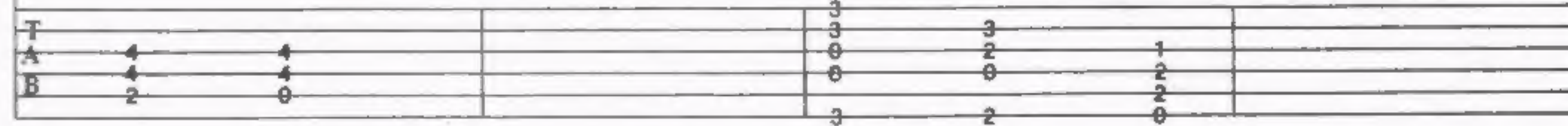
B5

B5/A

G5

D/F#

E





Bsus4 B5 B5/A G5  
 Oh! Yeah, \_ yeah, \_

guitar 1  
 guitar 2 8va-

T A B  
 Rhythm figure 2

D/F# E B5 B5/A G5  
 Yeah, \_ ooh, \_

end Rhythm figure 2 Rhythm figure 3

D/F# E B5 B5/A G5  
 Ooh, oh. \_ We're on \_ to - night, \_

end Rhythm figure 3 with Rhythm figure 2 (2 times)



give you ev - 'ry - thing you need. — Hail, hail to the  
rock at dawn on the

good times, 'Cause rock has got the right of way. — We  
front line, Like a bolt right out - ta the blue. — The

ain't no leg - end, ain't no cause, — We're just liv - in'  
sky's a - light — with gui - tar bite, — Heads will roll and



[illegible]



## Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

Chords: G, D, A, D/A, A

Chords: G, D, A, D/A, A

Chords: G, D, A, D/A, A

8va-----

hold bend-----

Chords: G, D, A, D/A, A

8va-----



G D A D/A A G D

8va-

T 10 12 (13) 12 10 10 10 10 12 (14) 10 12 (13) 8 8 9 7 5 7

A B

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

8va-

with Rhythm figure 4 (2 times)

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A B

A E G5 E B D/A

gui - tar fire, — Read - y and aimed at you. Pick up your balls — and

A E G5 E

load up your can-non, For a twen - ty - one gun sa - lute. — For

B5 G5 D

those a - bout — to rock, Fire! We sa - lute —

U.B. U.B. U.B.

T 10 (12) 10 (12) 9 (11)

A B



A B5

you Oh, for those a - bout to rock,

U.B.

T 5 7 (9) 4 4 2

A 7 (9) 4 4 2

B 2

G5 D A B5

We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.

T 8 8 7 5 4 4 2

A 10 (12) 10 (12) 9 (11) 7 (9) 4 4 2

B 2

G5 D A B5

We sa - lute you. Ow!

8va-

U.B. U.B. U.B. U.B.

T 10 10 14 12 4 4 2

A 10 (15) 10 (15) 17 (19) 15 (17) 4 4 2

B 2

G5 D

Fire! We sa -

8va-

U.B. U.B. U.B. U.B. U.B.

T 10 10 10 10 10

A 12 (15) 12 (15) 10 (15) 10 (15) 10 (15)

B 2



A B5

- lute \_\_\_\_\_ you. \_\_\_\_\_

8va-----

hold bend-----4

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

9 9 9 9 9 7 7 7

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) (12) (12) (12)

T A B

G5 D A

8va-----

hold bend-----4

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

7 7 7 6 6 5 5

10 (12) (12) (12) 10 (12) 10 (12) 9 (11) 7 (9) 7 (9)

T A B

B5 G5 D

We sa - lute \_\_\_\_\_ you. Come on, \_\_\_\_\_

8va-----

U.B. U.B. U.B.

7 7 10

10 (12) 10 (12) 10 (15)

T A B



A B5

Oh! For those a - bout\_ to rock,

8va-  
U B. 12 16 (17)  
hold bend B B

G5 D A B5

We sa - lute\_ you. For those a - bout\_ to rock,

hold bend B B

G5 D A

We sa - lute\_ you. For

hold bend hold bend --4 B B B

1. A B5

— you. Shoot! Shoot!

2. A B5

— you. Shoot! Shoot!

3 B B B B B B B 7 10 7 9 7 9 7 9



T 7  
 A 9 (11) 10 7 10 7 6 7 6  
 B 9 7 7 9 7 9 9 8 7

Shoot! Shoot!

8va

3

T 10 12 12 12 10 12 12 12 12

A

B 15 (17) 15 (17) 12 12 15

[illegible][illegible]



G5 D A G5 D

We sa - lute you. We sa - lute

8va-

B B B B B B B

17 (19) 17 (19) 17 (19) 17 17 (19) 17 14 17 (19) 17 (19) 17 (19)

A G5 D A

you. We sa - lute you.

8va-

B B U B U B U B

17 22 (24) 22 19 22 (24) 22 (24) 15 14 10

17 (19) 17 (19) 17 (19) 16 (18) 13 (14)

B5 A5 G5 D/F# E B5

Fire!



# GIRLS GOT RHYTHM

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

*guitar 1*

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

*guitar 2*

Rhythm figure 1a end Rhythm figure 1a

D5 C5 A5 D5 C5 A5

1. I've been a -

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

Rhythm figure 2a end Rhythm figure 2a Rhythm figure 3a end Rhythm figure 3a



with Rhythm figures 1 and 1a (8 times)

round the world, I've seen a mil-lion girls. —

2. See additional lyrics

Ain't a - one of them got, — what my

la - dy she's got. — She's steal - ing the spot - light, —

knocks me off my — feet. — She's e - nough to start a land - slide,

just a - walk - in' down the street. Wear - in'

dress - es so tight. — and look - in' dy - na - mite, — a - bout to

Rhythm figure 4 end Rhythm figure 4 with Rhythm figure 4 (2 times)

T	3	3	3	3				
A	2	2	2	2	2	2	5 (6)	
B	0	0	0	0	2	4	4	5 (6) 7

Rhythm figure 4a end Rhythm figure 4a with Rhythm figure 4a (2 times)

T	3	3	3	3				
A	2	2	0	0				
B	0	0			0	2	0	3 (4) 0 0



blow me out... No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

Rhythm figure 5a end Rhythm figure 5a

The first system shows a vocal line with lyrics "blow me out..." and "No doubt a - bout it, can't live with-out it. The". The guitar accompaniment features chords D5, B, and E. Below the guitar staff, there are two staves for tablature, labeled T, A, and B. The first staff shows rhythm figures 5 and 5a, and the second staff shows the corresponding fret numbers.

with Rhythm figures 2 and 2a

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

(Girl's got a - rhy - thm.) She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

girl's got a - rhy - thm. Ow!

The second system continues the vocal line with lyrics "girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm." and "She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The". The guitar accompaniment features chords D5, C5, A5, and D5. Below the guitar staff, there are two staves for tablature, labeled T, A, and B. The first staff shows rhythm figures 2 and 2a, and the second staff shows the corresponding fret numbers.

1. D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a with Rhythm figures 3 and 3a

The third system shows a vocal line with lyrics "She's like a". The guitar accompaniment features chords B, 5, 7, (9), and B. Below the guitar staff, there are two staves for tablature, labeled T, A, and B. The first staff shows rhythm figures 2 and 2a, and the second staff shows the corresponding fret numbers.





[illegible]

with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

You know she moves like sin, and when she

8va

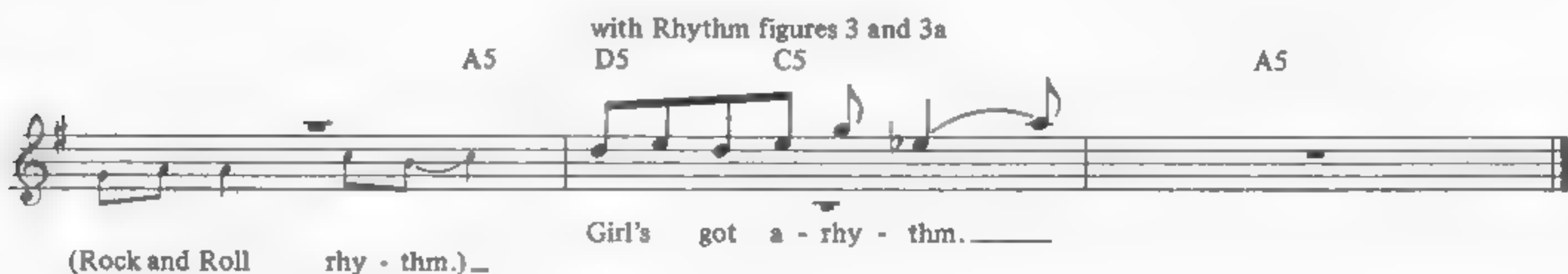
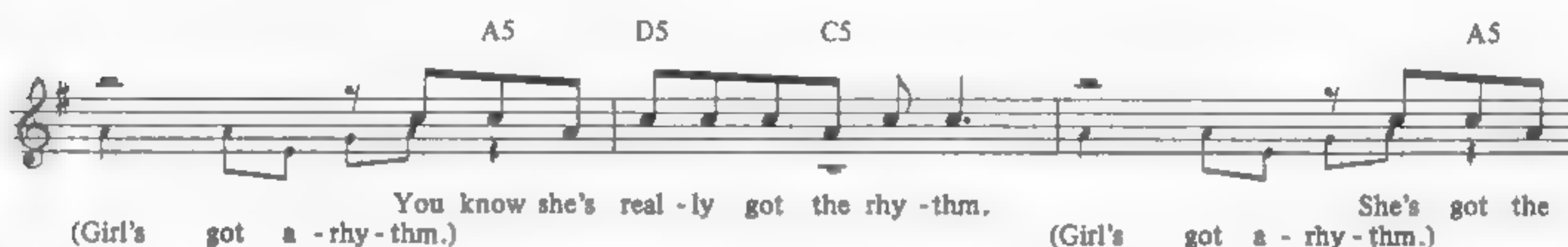
20 20 20 20 20 20 20 20  
(21) (21) (21) (21) (21) (21) (21) (21)



with Rhythm figures 5 and 5a D5 C5 with Rhythm figures 2 and 2a D5 C5

No doubt a-bout it, can't live with-out it. The girl's got a - rhy - thm.





#### Additional Lyrics

2. She's like a lethal brand, too much for any man.  
 She gives me first degree, she really satisfies me.  
 Loves me till I'm legless, achin' and sore.  
 Enough to stop a freight train or start the third world war.  
 You know I'm losin' sleep but I'm in too deep,  
 Like a body needs blood.

# HIGHWAY TO HELL

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Rhythm figure 1

T	2	2	2
A	2	2	2
B	2	2	2

end Rhythm figure 1

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y,  
No stop signs,

liv - in' free,  
speed lim - it;

Sea - son tick - et on a  
No - bod - y's gon - na

one way ride. — Ask in' noth - in', leave me be.  
slow me down. — Like a wheel, gon - na spin it.

D D/F# G D/F# A D D/F# G

Tak - in' ev - 'ry - thin' in my stride. Don't need rea - son,  
No - bod - y's gon - na mess me a - round. Hey, Sa - tan,



don't need rhyme. Ain't noth-in' I'd rath-er do.  
pay'n' my dues, play-in' in a rock-in' band.

D D/F# G D D/F# G D/F# A

Go - in' down, par - ty time... My friends are gon - na  
Hey, mom-ma, look at me... I'm on my way to the

D D/F# G D D/F# G D D/F# G D/F# E5

be there too. I'm on the  
prom - ised land.

high - way to hell, on the

A D/A G D/F#

Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

with Rhythm figure 2 (2 times)

A D/A G D/F# A D/A G D/F#

high - way to hell, I'm on the high - way to hell, I'm on the

high - way to hell.

A D/A<sup>1.</sup>

To Coda I  
To Coda II

2. Dsus/A D/A

Mm. Don't stop me!

T A B

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

T A B

T A B

*D.S. al Coda I*

I'm on the

hold bend

T A B



## Coda I

*D.S.<sup>al</sup> Coda II*  
D/A

A

high - way to...

G

(12) (5)

## Coda II

A D/A Free time

high - way to hell — And I'm go - in' down — all the way —

A

on the high - way to hell. —

tr 12 (15)

# LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 1*  
(Em)

Rhythm figure 1

A5 (Em)

*guitar 2*

A5 (Em)

end Rhythm figure 1

The musical score is written for two guitars. The first system shows the initial guitar 1 part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar 1 part starts with a whole rest, followed by a series of eighth and sixteenth notes. The guitar 2 part is shown in tablature with fret numbers 5, 4, 5, 7, 5, 7. The second system continues the guitar 1 part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar 2 part is shown in tablature with fret numbers 4, 5, 2, 0, 5, 7, 5, 7. The third system continues the guitar 1 part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar 2 part is shown in tablature with fret numbers 5, 4, 5, 7, 5, 7, 5, 7. The fourth system continues the guitar 1 part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar 2 part is shown in tablature with fret numbers 5, 4, 5, 7, 5, 7, 5, 7.



A5

(Em)

Rhythm figure 2

end Rhythm figure 2

Rhythm figure 2a

end Rhythm figure 2a

with Rhythm figures 2 and 2a

A

(Em)

A5

Fly - in' on a free\_\_ flight, driv - in' all\_\_ night With my ma - chin - er - y, —

Rhythm figure 3  
with Rhythm figure 1

(Em)

'Cause I, I got the pow - er an - y hour, —

A5 (Em)

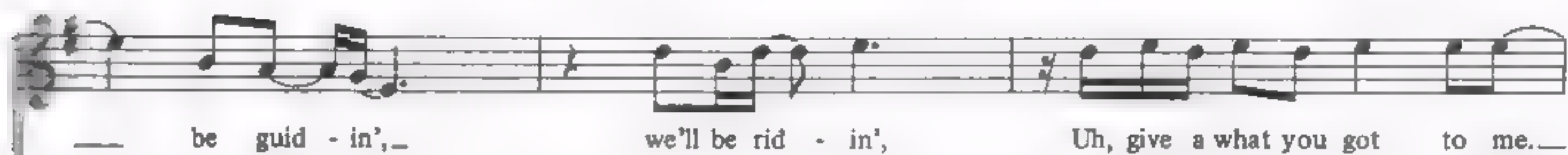
To show the man\_\_ in me. — I got rep - u - ta - tions,

end Rhythm figure 3 with Rhythm figure 2  
with Rhythm figure 2a (2 times)

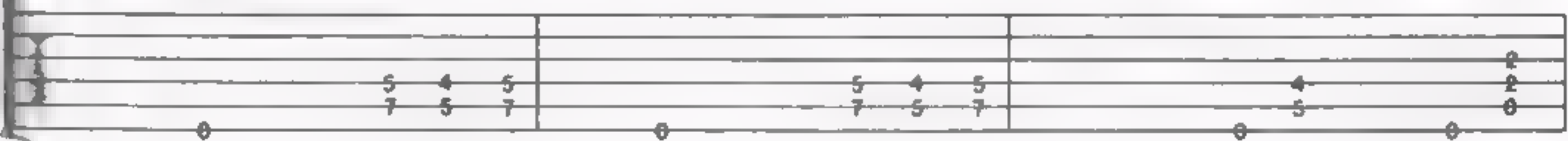


A5

(Em)

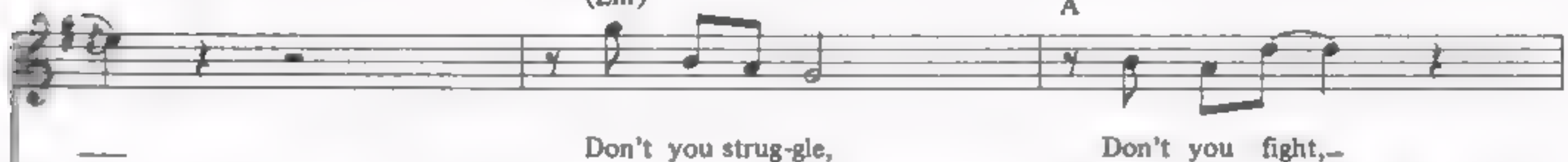


Rhythm figure 4

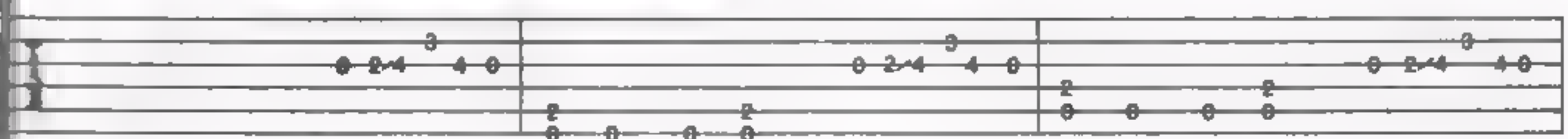


(Em)

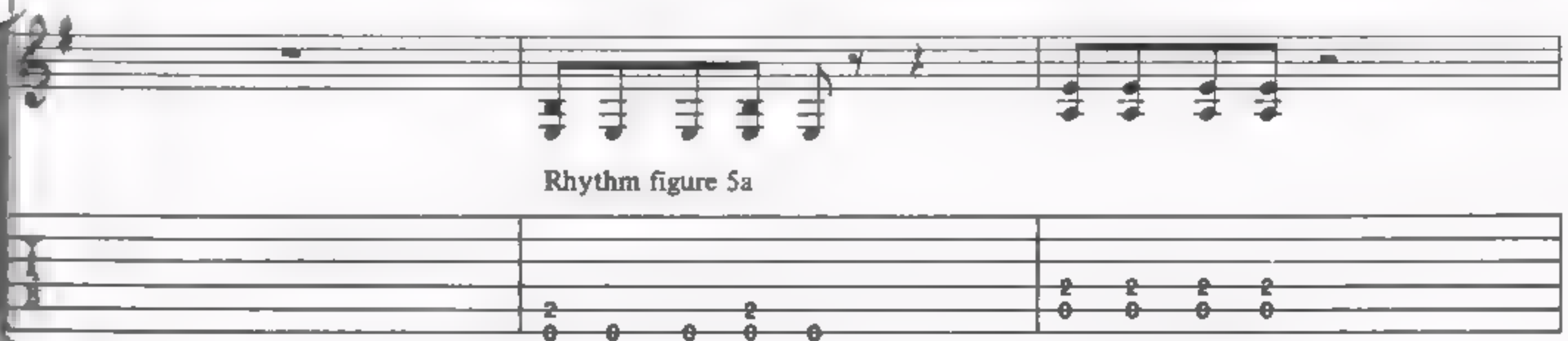
A



end Rhythm figure 4 Rhythm figure 5



Rhythm figure 5a



(Em) A5 (G) A5

Don't you wor - ry, 'Cause it's your turn to - night.

end Rhythm figure 5

end Rhythm figure 5a

D5/A A5 E5 D/A A5 E5

Let me put my love in - to you — babe, Let me put my love on the line. —

Rhythm figure 6



D5/A A5 E5

Let me put my love in - to you — babe, Let me

D/A A (Em)

cut your cake with my knife. —

lead guitar

Rhythm figure 7

end Rhythm figure 6 with Rhythm figures 2 and 2a

A5 (Em)

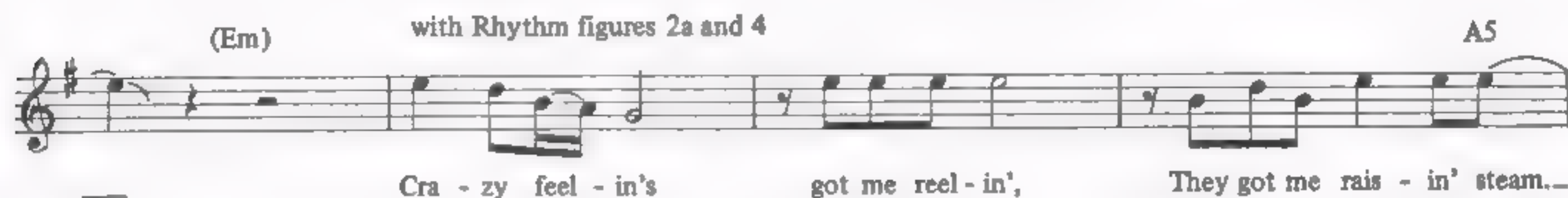
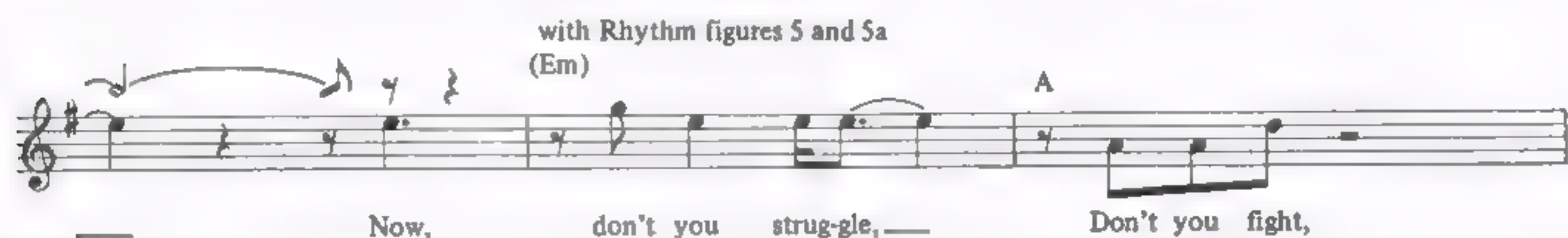
Ow!

end Rhythm figure 7

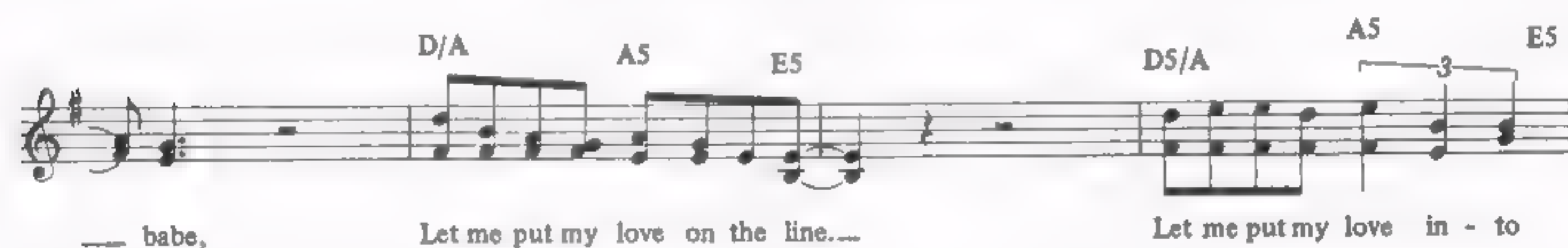
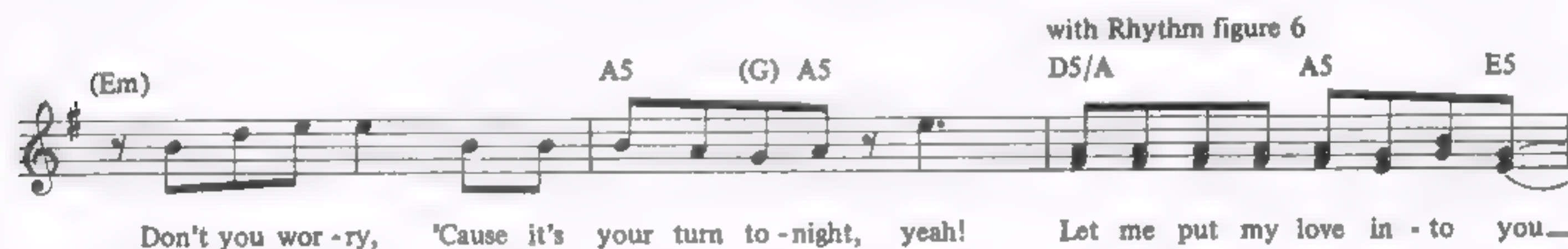
with Rhythm figures 2, 2a and 7



(Em) with Rhythm figures 2a and 4

with Rhythm figures 5 and 5a  
(Em)

with Rhythm figure 6





## Guitar solo

E5

A5

E5

8va

A5

G

E5

A5

E5

A5

G

A5

E5

8va

A5

E5

A5

G

A5

8va

E5 A5 E5

*8va*

A5 G A5

*ad lib solo (14 bars)  
with Rhythm figure 6*

D5/A A5 E5

Let me! Let me, oh! Let me put my love in - to you, babe,

*15ma -*

P.H.

D/A A5 E5 D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe, Let me

*with Rhythm figure 6 (first 6 bars)*

(Em) D/A A D5/A A5 E5

cut your cake with my knife. Oh, let me put my love in - to you babe,

D/A A (Em) D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe,



[illegible]

**Score for 'To you! Get it on!' by The Beach Boys**

**Chords:** D/E, A5, B, 7(9)

**Lyrics:** To you! Get it on!

**Instrumentation:** Vocal, Guitar, Bass

**Key:** D Major

**Time Signature:** 4/4

**Tempo:** Moderato

**Form:** Verse

**Structure:** The score is divided into four measures. The first measure contains the lyrics 'To you!'. The second measure contains the lyrics 'Get it on!'. The third and fourth measures are instrumental.

**Notes:** The guitar part includes a 'ritard' marking and a 'B' chord. The bass line includes a 'B' chord and a '7(9)' chord.

# LOVE AT FIRST FEEL

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

**guitars 1 and 2**

**Rhythm figure 1**

**guitar 1**

**guitar 2**

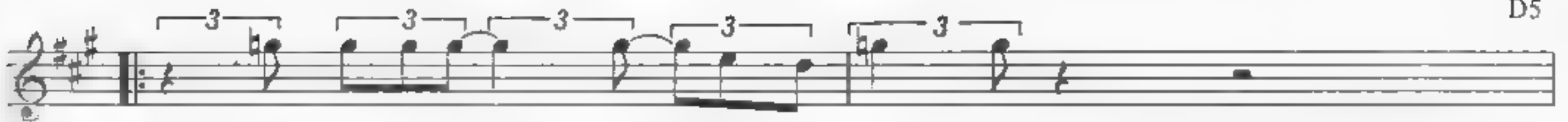
Chords: A5, G5, D, E5

Triplets: 3

End: end Rhythm figure 1



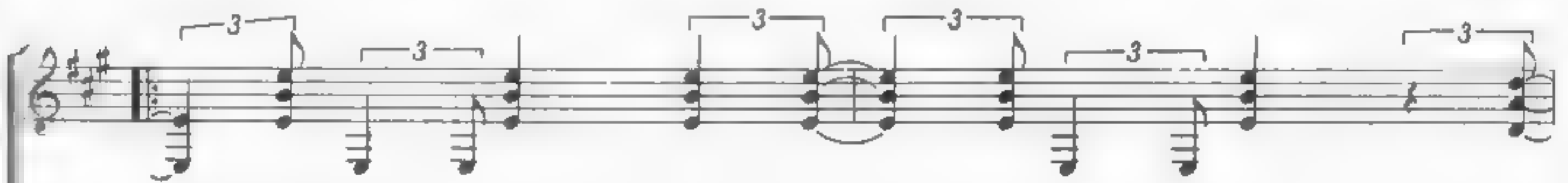
D5



1. You nev - er told\_ me\_ where you came from,  
2. See additional lyrics



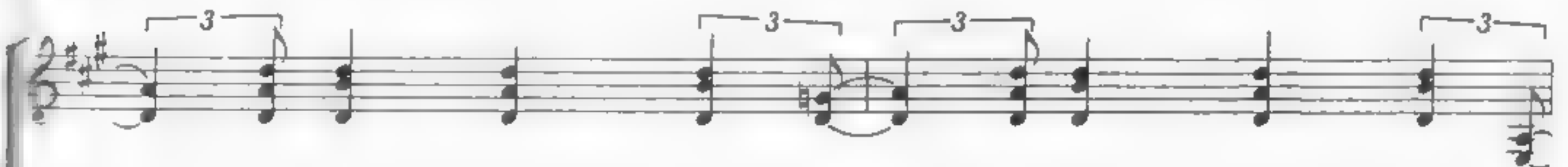
Rhythm figure 2



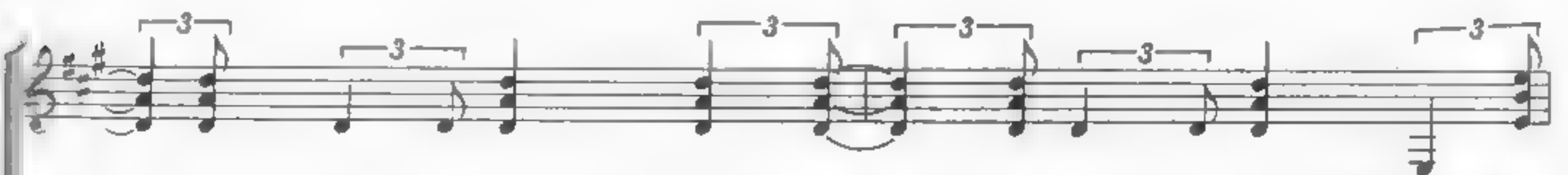
Rhythm figure 2a



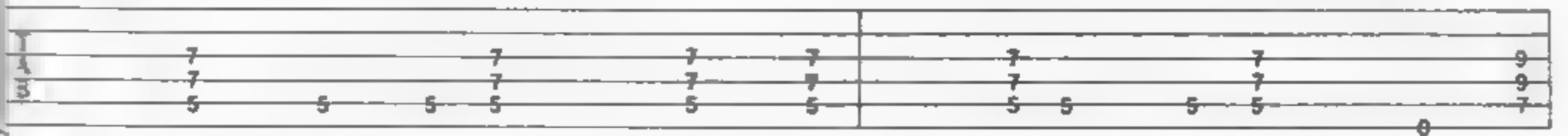
You nev - er told\_ me your name,\_



end Rhythm figure 2



end Rhythm figure 2a



with Rhythm figures 2 and 2a (2 times)

E5 D5

I did - n't know if you were le - gal ten - der, but I'd spend\_ it just the same\_.

E5 D5

And I did - n't know\_ it could hap - pen to me,

with Rhythm figure 1 (3 times)

A5

But I fell in love in the first de - gree. It was love\_ at first feel.

D A5 G5 D A5

Love\_ at first feel. Yeah, love\_

G5 D 1. A5

\_ at first feel. First touch was too much,

guitars 1 and 2

G5 D E5 2. A5 G5 D

ow! Feels\_ good\_ just like I knew it would, ha, ha.



Guitar solo

A5

*guitar I*

guitar 1

The musical notation for guitar 1 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of sixteenth notes, often beamed in pairs or groups of four, and is heavily ornamented with slurs and grace notes. Above the staff, the number '6' is written above several measures, indicating a specific fretting technique. Below the staff, a fretboard diagram is provided, showing the fret numbers for the left hand. The diagram is divided into two systems. The first system contains the sequence: 4-2-0, 4-2-0, 4-2-0, 4-2-0, 4-2-0, 5-2-0, 4-2-0, 5-2-0. The second system contains: 4-2-0, 5-4-0, 5-4-0, 5-4-0, 7-5-0, 7-5-0, 7-5-0, 7-5-0. The numbers represent frets, and the '0' indicates the open string.

*guitar 2*

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments, including triplets and sixteenth-note runs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments, including triplets and sixteenth-note runs. The score is divided into two systems by a vertical line. The first system ends with a double bar line, and the second system begins with a new line of music. The score is labeled 'The Rose Tree' at the top right.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The score is divided into two measures by a vertical line. The first measure contains the main melody and bass line. The second measure contains a continuation of the melody and bass line. The score is written in a simple, folk-like style.

81a----- E5

15 (17) 15 (17) 15 15 (17) 15 (17) 17 20 (22) 20 17 20 (22) 20 20 (22) 16 (17)

2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 2 2 2 0

D5 A5

P M

15 14 14 12 14 12 14 12 12 12 12 12 12 12 12 12 10 (13) 9 (12) 8 (11) 7 (10) 5 7 0 0

2 2 4 2 4 0 2 2 4 2 2 3 2 4 2 4 0 2 2 4 2 2 2 0 0



First system of musical notation. The top staff (treble clef) contains a melodic line with triplets and eighth notes, marked with *8va* and *3*. Chord symbols *G5*, *D*, *A5*, *G5*, *D*, and *A5* are placed above the staff. The bottom staff (bass clef) contains a bass line with notes marked *B* and *R*, and fret numbers *15 (17)*, *16 (17)*, and *15*.

Second system of musical notation. The top staff (treble clef) contains a melodic line with triplets and eighth notes. The bottom staff (bass clef) contains a bass line with notes marked *3* and *2*.

Third system of musical notation. The top staff (treble clef) contains a melodic line with triplets and eighth notes, marked with *8va* and *3*. Chord symbols *G5*, *D*, and *A5* are placed above the staff. The bottom staff (bass clef) contains a bass line with notes marked *B* and *R*, and fret numbers *15 (17)*, *16 (17)*, and *15*.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with triplets and eighth notes. The bottom staff (bass clef) contains a bass line with notes marked *3* and *2*.

with Rhythm figure 1

Love at first feel. (It was) love at first feel

with simile background vocals to end

Um, love. Ow, it was a love

at first feel. Ya know that I said, love at first feel.

Light - ning flies from my fin - ger - tips. Love at first feel.

Love.

Whew! Love at first feel.

Love.

Love.



8va- A5 G5 D A5 G5

hold bend

8va- D A5 G5 D A5 G5

8va- D A5 G5 D A5 G5

fade out

### Additional Lyrics

2. They told me it was disgustin,  
 They told me it was a sin,  
 They saw me knocking on your front door,  
 Saw me smile when you let me in  
 You and me, baby, we's all alone  
 Let's get something goin', while your mom and dad ain't home

# MONEYTALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 G Gsus2 Csus2

GGsus2 G Gsus2 Csus2

Rhythm figure 1

end Rhythm figure 1

Rhythm figure 1a

end Rhythm figure 1a

G Gsus2 G Gsus2 Csus2

G Gsus2 G Gsus2 D5

Yeow!

The musical score is written for guitar and bass. The guitar part consists of two systems. The first system has a 'Rhythm figure 1' and 'end Rhythm figure 1' section. The second system has a 'Rhythm figure 1a' and 'end Rhythm figure 1a' section. The bass line is a simple, steady rhythm. The guitar part includes a 'Yeow!' vocal line. The score is in 4/4 time and G major.



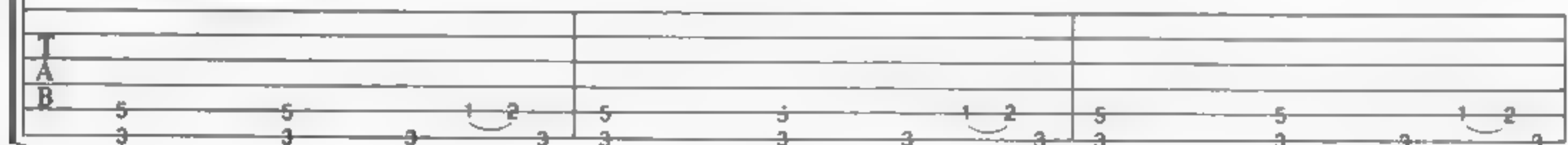
G5



Rhythm figure 2



Rhythm figure 2a



Tai - lored suits,

chauf - feured cars,

Fine\_ ho-



end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)



end Rhythm figure 2a



tels and big ci - gars. Up for grabs, all for a

price, Where the red hot girls keep on danc - in' through the night. The

D5

claim is on\_ you, \_ the sights are on\_ me, \_ So what do you do, \_ that's \_

Rhythm figure 3

T	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0

C5

\_ guar - an - teed?\_ Hey\_ lit - tle girl, you want it all, \_ The

end Rhythm figure 3

Rhythm figure 4

T	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0

furs, the dia - monds, the paint - ings on the wall. \_

end Rhythm figure 4

T	5	5	5	5	5	5	5
A	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3



G C5

Come on, come on, lov - in' for the mon - ey,

Rhythm figure 5  
with Rhythm figure 1a

T	3	3	3	3	1	1	1	1	1
A	4	2	4	2	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0
	3	3	3	3	3	3	3	3	3

Rhythm figure 5a

T	3	3	3	3	1	1	1	1	1
A	4	2	4	2	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0
	3	3	3	3	3	3	3	3	3

G D5

Come on, come on, lis - ten to the mon - ey talk.

end Rhythm figure 5

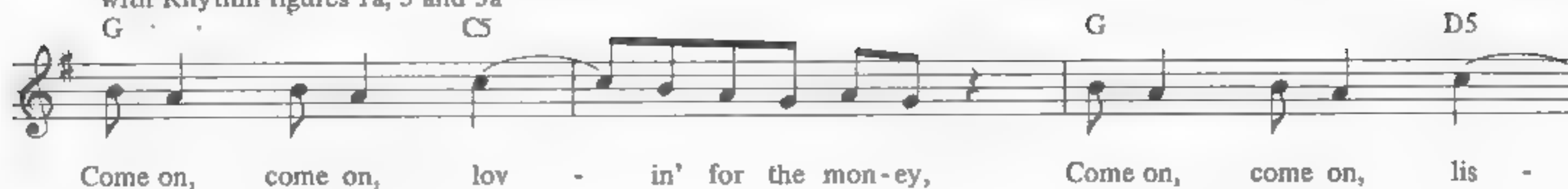
T	3	3	3	3	3	3	3
A	4	2	4	2	2	2	2
B	0	0	0	0	0	0	0
	3	3	3	3	0	0	0

\*pick scratch this time only

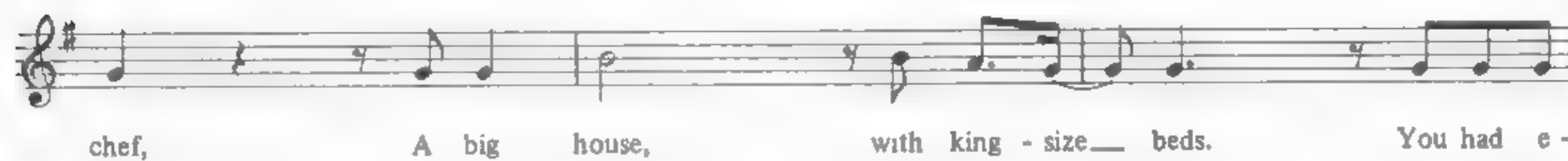
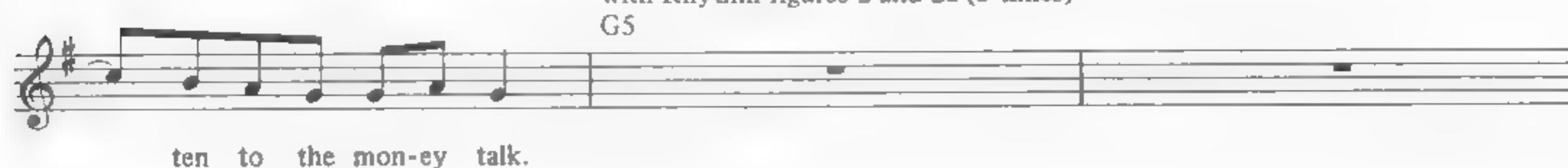
end Rhythm figure 5a

T	3	3	3	3	3	3	3	3
A	4	2	4	2	0	0	0	0
B	0	0	0	0	0	0	0	0
	3	3	3	3	0	0	0	0

with Rhythm figures 1a, 5 and 5a



with Rhythm figures 2 and 2a (3 times)



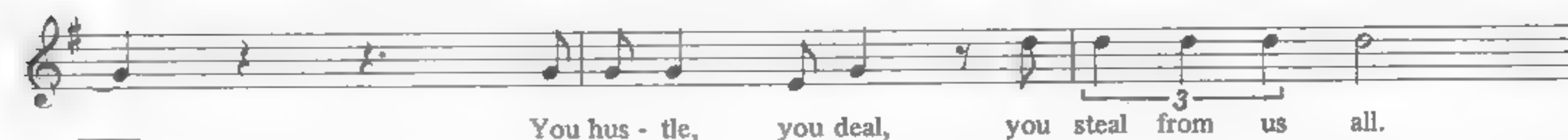
with Rhythm figure 3

D5



with Rhythm figure 4

C5





with Rhythm figures 1a, 5 and 5a (2 times)

with Rhythm figures 1a, 5 and 5a (2 times)

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, there are two 'G' notes and a 'D5' note. Below the staff, the lyrics are: 'Come on, come on, lov - in' for the mon-ey, (Mon - ey talks.) Come on, come on, lis -'. The lyrics are aligned with the notes: 'Come on,' under the first two notes, 'come on,' under the next two, 'lov -' under the next two, 'in' for the mon-ey,' under the next four, '(Mon - ey talks.)' under the next four, 'Come on,' under the next two, 'come on,' under the next two, and 'lis -' under the final note.

Come on, come on, lov - in' for the mon-ey, (Mon - ey talks.) Come on, come on, lis -

ten to the mon-ey talk. (Mon - ey  
Come on, talks.) come on, lov - in' for the mon-ey. (Mon - ey

Musical notation for the vocal line. The key signature has one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. A bracket above the final notes indicates a repeat. The lyrics are: "Come on, come on, listen to the money, talk."

D5

Mon-ey talks.

Yeah! \_\_\_\_\_

lead guitar

B

**G5**

Yeah!

with Rhythm figures 2 and 2a (2 times)

The score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a single note, G5, followed by a whole rest. The middle staff is a treble clef with a key signature of one flat (Bb). It contains a complex melodic line with many beamed notes and ties. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a complex bass line with many beamed notes and ties. The text 'with Rhythm figures 2 and 2a (2 times)' is written below the middle staff. The bottom staff is labeled 'B' at the beginning and 'A' at the end.

5 3 5 3 5 3 6 3 5 3 3 5 6(7) 3

*hold bend*

B R B R B R B R B R B R B R B

5(7) 5 3 5 3 12 12 14 (15) 15 15 15 15 15 15 15 15 15 14 12 12 14

D5

with Rhythm figure 3

15 16 12 12 14 12 12 17 12 12 12 15 12 14 (15)

B B B

18 14 (15) 18 14 (15) 18 14 (15) 12 10 12 10 6 7 5 5

C5

with Rhythm figure 4

3 5 3 18 14 (15)



8va

3

B B B B 18 20 18 20 18 20 18 20

T 15 15 15 15 18 20 18 20 18 20 18 20

A 14 (15) 14 (15) 14 (15) 14 (15)

B

G Csus2

3

Mon - ey

Rhythm figure 6  
with Rhythm figure 1a (2 times)

T 3 3 3 3 1 1 1 1

A 4 4 4 4 0 0 0 0

B 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

G Csus2

3

talks.

Be this

end Rhythm figure 6

T 3 3 3 3 1 1 1 1

A 4 4 4 4 0 0 0 0

B 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

with Rhythm figure 6  
G Csus2 G Csus2 D S. al Coda

3

way.

Mon-ey talks.

Come on, come on.

T 3 3 3 3 1 1 1 1

A 4 4 4 4 0 0 0 0

B 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

Coda with Rhythm figures 1a, 5 and 5a (2 times)

G C5 G D5

talks.) Mon - ey talks.

*backing vocals*

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

G C5

Mon-ey talks, talks, talks. Oh, here it

ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,

G D5

comes. Yeah, \_\_\_\_\_ yeah, yeah!

Come on, come on, lis - ten to the mon - ey talk.

G5

Mon - ey talk.



# NIGHT PROWLER

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

Tune down ½ step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Slow rock ♩ = 63

Intro

A5 guitar 1 D5 Csus2 D5 A5 D5

*f*

Csus2 D5

A5 D5 Csus2 D5

guitar 2

*f*

hold bend ----- 1

guitar 1

Rhythm figure 1

let ring ----- 1

end Rhythm figure 1

The musical score is written for two guitars. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Slow rock' with a quarter note equal to 63 beats per minute. The score begins with an 'Intro' section. Guitar 1 plays a series of chords: A5, D5, Csus2, D5, A5, and D5. The first A5 chord is marked with a forte 'f' dynamic. The guitar 2 part enters with a similar chord sequence, also marked 'f'. A 'hold bend' instruction is shown with a wavy line over a note. The score includes various guitar techniques such as bends, slides, and a 'let ring' instruction. The piece concludes with 'end Rhythm figure 1'.

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The musical notation for guitar 2 and bass is as follows:

**Guitar 2:** The staff is in treble clef with a key signature of two sharps (F# and C#). The first measure contains a whole note chord labeled "A5". The second measure contains a whole note chord labeled "D5". The third measure contains a whole note chord labeled "Csus2". The fourth measure contains a whole note chord labeled "D5". The fifth measure contains a whole note chord labeled "A5". The sixth measure contains a whole note chord labeled "D5".

**Bass:** The staff is in bass clef. The first measure contains a whole note chord labeled "B". The second measure contains a whole note chord labeled "B". The third measure contains a whole note chord labeled "B". The fourth measure contains a whole note chord labeled "B". The fifth measure contains a whole note chord labeled "B". The sixth measure contains a whole note chord labeled "B".

**Annotations:** The text "with Rhythm figure 1 (2 times)" is written below the bass staff. The text "guitar 2" is written above the guitar staff.

The musical score for guitar 2 and bass is as follows:

**Guitar 2:**

- Staff: Treble clef, key signature of two sharps (F# and C#).
- Chords: A5, D5, Csus2, Dsus2.
- Notes: The melody consists of eighth and quarter notes, often beamed together, with some notes tied across measures.

**Bass:**

- Staff: Bass clef.
- Notes: The bass line features a mix of eighth and quarter notes, with some notes tied across measures. Fingering numbers (1-5) are indicated below the notes.

guitar 1

guitar 2

The musical notation for guitar 1 shows a sequence of chords: A5, D, G, and D. The fretboard diagram below illustrates the fingerings for these chords across the first four frets of the strings T, A, and B.

Fret	T	A	B
0			
2		2	0
4		4	5
5			



A5                      D                      G                      D

Some

end Rhythm figure 2

Verse 1  
with Rhythm figure 2

A5                      D                      G                      D

wea - ry clock \_ strikes mid - night, \_

And there's a

A5                      D                      G                      D

full moon \_ in the sky. \_

Ya hear a dog bark \_

with Rhythm figure 2 (first 3 bars)

A5                      D                      G                      D

\_ in the dis - tance, \_

Ya hear

A5                      D                      G                      D

some - one's ba - by cry. \_

A

A5 D G D

rat runs\_ down the al - ley, And a chill runs\_ down your spine. And

Rhythm figure 3 end Rhythm figure 3

with Rhythm figures 3 (3 times)

A5 D G D

some - one\_ walks a - cross your grave,\_ And ya wish the sun would shine,\_ 'Cause

A5 D G D

no\_ one's gon - na warn ya, And no one's\_ gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus  
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night\_ (Night prowl - er, I sleep in the day.\_)

A5 D5 Csus2 D5

Night\_ (Night prowl - er, get out of my way.\_) Yeah, I'm your

A5 D5 Csus2 D5

night\_ (Night prowl - er, watch out to - night.\_) Yes, I'm the



A5 D5 To Coda II Csus2 D5 To Coda I

night (Night) prowl - er, — when you shut out the light.  
prowl - er. — )

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "night (Night) prowl - er, — when you shut out the light. prowl - er. — )". The guitar line is in treble clef and features chords A5, D5, Csus2, and D5. The bass line is in bass clef and shows a rhythmic pattern of eighth notes, with some triplets indicated by a '3' over the notes.

Guitar solo A5 D5 Csus2 D5

hold bend — — — — —  
with Rhythm figure 1 (3½ times)

B B B R

The second system of the musical score. The vocal line continues with the lyrics "hold bend — — — — — with Rhythm figure 1 (3½ times)". The guitar line is in treble clef and features chords A5, D5, Csus2, and D5. The bass line is in bass clef and shows a rhythmic pattern of eighth notes, with some triplets indicated by a '3' over the notes.

A5 D5 Csus2 D5

B B R B

The third system of the musical score. The vocal line continues with the lyrics "hold bend — — — — — with Rhythm figure 1 (3½ times)". The guitar line is in treble clef and features chords A5, D5, Csus2, and D5. The bass line is in bass clef and shows a rhythmic pattern of eighth notes, with some triplets indicated by a '3' over the notes.

A5 D5 Csus2 D5

B B B B B B R B

The fourth system of the musical score. The vocal line continues with the lyrics "hold bend — — — — — with Rhythm figure 1 (3½ times)". The guitar line is in treble clef and features chords A5, D5, Csus2, and D5. The bass line is in bass clef and shows a rhythmic pattern of eighth notes, with some triplets indicated by a '3' over the notes.

A5 D5 Csus2 D5  
 hold bend ----- 4 hold bend ----- 4  
 B B B B B B B B B B B B B B B B  
 7 (8) 8 (9) (10) (10) (10) 12 (15) (15) (15)  
 T A B  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 3 3 3 3 3 3

Verse 2  
 A5 A6 A7(no 3rd) A6  
 scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a  
 P.M. Rhythm figure 4 with Rhythm figure 2 (4 times) end Rhythm figure 4  
 T A B  
 2 2 2 2 4 4 4 5 5 5 5 4 0 3  
 0 0 0 0 0 0 0 0 0 0 0 0 0 3

A5 with Rhythm figure 4 (3 times) A6 A7(no 3rd) A6  
 noise out-side the win-dow, What's that shad-ow\_ on the blind?\_ As you

A5 A6 A7(no 3rd) A6  
 lie there na-ked like a bod-y\_ in a tomb, Sus-

A5 A6 A7(no 3rd) A6 D.S. al Coda I  
 pend-ed an-i-ma-tion as I slip in - to your room. I'm your



Coda

A5  
guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B ~~~~~ R B R B R B R B R B ~~~~~

5

7 (9)

(9) (8) (9) (8) (9) (8) (9) (8) (9) (8) (9)

5

A5

D5

Csus2

D5

B

8 (10)

B

8 (10)

8

5

3

5

8

3

9

5

5

A5

D5

Csus2

D5

3

3

3

3

hold bend -----

B

7

(9)

(9) 7 (9) 7

(9) 7 (9) 7 (9)

(9) (9) (9) (8)

(9) (9) (9) (9)

(9) (9) (9) (9)

(9) (9) (9)

(9) (9) (9)

A5

D5

Csus2

D5

3

3

(9) (9) (9) (9)

B

8 (10)

5

3

0

8

5

0

5

3

0

5

2

0

5

2

0

2

5

3





*guitar 1*

T  
A  
B

3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3

with Rhythm figure 1 (3½ times)

## Coda II

Csus2

D5

A5

D5

you torn out the light. I'm your night (Night prowl - er, oh.  
prowl - er, oh.

let ring -----

Csus2

D5

A5

D5

Csus2

D5

break down your door.) I'm your night prowl - er. (Night prowl - er, crawl - in' 'cross your floor.) I'm the

night (Night prowl - er, yes I will. make a mess of you.)

A5

D5

Csus2

Night (Night prowl - er, and I'm tel - in' this to you, There ain't noth-in',

(Night prowl - er. )

let ring -----

D5

A5

There ain't noth-in', oh! A - noth-in' you can do.



# RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly

C F C F C F

Rhythm figure 1

T 1 1 1 1 1 1  
A 0 2 0 2 0 2  
B 3 3 3 3 3 3

C F C F

1. It's an - oth - er lone - ly eve - nin'—  
2. See additional lyrics

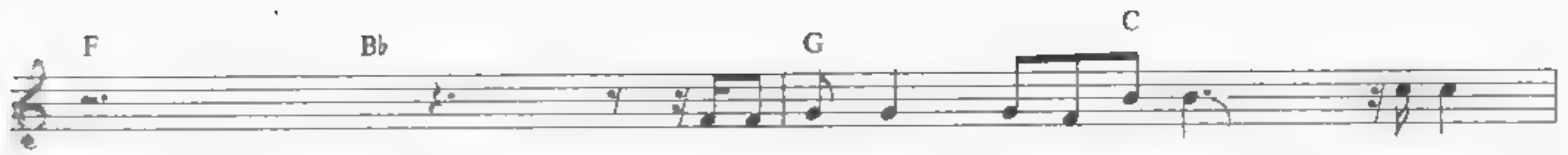
end Rhythm figure 1 Rhythm figure 2

T 1 1 1 1 1 1  
A 0 2 0 2 0 2  
B 3 3 3 3 3 3

C F Bb

In an - oth - er lone - ly town,—

T 1 1 2 3  
A 0 2 2 3  
B 3 3 3 1



But I ain't too young to wor-ry, And I

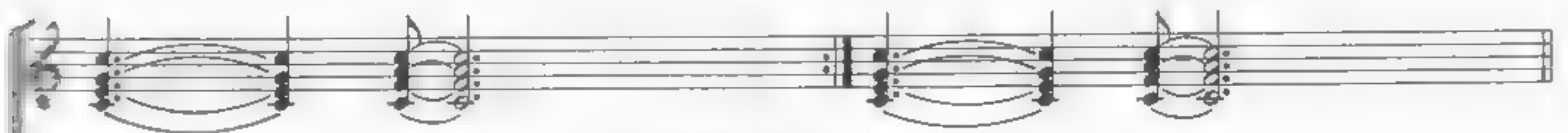


ain't too old to cry, — When a wom-an gets me down...

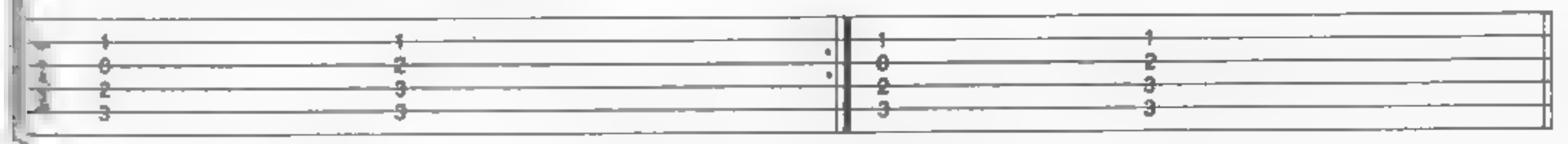


2. Got an -

Um, that's why I'm



end Rhythm figure 2





F5

lone - ly,

I'm so lone - ly,

But I

Rhythm figure 3

G5

know what I'm gon - na do.

I'm gon - na ride on, —  
(Ride on, —)

end Rhythm figure 3

G F C

ride on, —  
ride on, — )

(Ride on, —)

Rhythm figure 4

B♭ F C

Stand - ing on the edge of the road, —

thumb in the air.

ride on, — )

(Ride on, —)

G5

One of these days \_\_\_\_\_ I'm \_\_\_\_\_ ride gon-na change my e - vil ways, huh.  
on. \_\_\_\_\_ )

The first system contains a vocal melody in treble clef and a guitar accompaniment in treble clef. The guitar part features a G5 chord and a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the vocal line.

F

So then I'll just keep run - nin' 'round. \_\_\_\_\_

The second system continues the vocal melody and guitar accompaniment. The lyrics are written below the vocal line.

guitar 1

The third system shows the guitar 1 part, which includes a melodic line in treble clef and a bass line in bass clef. The lyrics are written below the vocal line.

guitar 2

The fourth system shows the guitar 2 part, which includes a melodic line in treble clef and a bass line in bass clef. The lyrics are written below the vocal line.

C

F

C

F

with Rhythm figure 1

The fifth system shows the guitar 1 part, which includes a melodic line in treble clef and a bass line in bass clef. The lyrics are written below the vocal line.



Broke an - oth - er\_ prom-ise, An' I\_

with Rhythm figure 2 (2 times)

broke an - oth - er heart, But I

ain't too young to re - al - ize\_ That I ain't too old to try, Try to

get back to the start.\_ And it's an -

oth - er red light night - mare. Whoa, an -

oth - er\_ red light street, And I

G C Bb F

ain't too old to hur - ry, 'Cause I ain't too old \_\_\_\_\_ to die, \_\_\_\_\_ But I

C F C F

sure\_\_ am hard to beat.\_\_\_\_\_ But I'm

with Rhythm figure 3  
F5 F#5

lone - ly, Lord, I'm lone - ly,

G5 F C

What am I gon - na do?

with Rhythm figure 4  
G F C

Got my-self a one-way tick - et.

ride on.\_\_\_\_ ) (Ride on,\_\_\_\_  
Bb F C

Go - in'\_\_\_\_ the wrong way, (Ride on,\_\_\_\_

ride on.\_\_\_\_ ) (Ride on,\_\_\_\_  
G F

Gon-na change\_\_\_\_ my e - vil ways.\_\_\_\_\_ One of these days,\_\_\_\_

one of these days.\_\_\_\_

Guitar solo  
C F C F

with Rhythm figure 2 (2 times)

B B B R B



The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with chords C and F indicated above it. The second system shows the vocal parts for Tenor (T), Alto (A), and Bass (B) on three staves. The Tenor part has a melodic line with notes 11 (13), 8, 11, 10 (11), 10 (12) 10, and 8. The Alto and Bass parts have a harmonic line with notes 10, 10, 10, 10, 10, and 10. The third system continues the vocal parts, with the Tenor part having notes 10 (12), 10, 8, and 10 (12), and the Alto and Bass parts having notes 10, 10, 10, and 10.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with notes beamed in groups of four. Chords are indicated by letters C, F, and B above the staff. The second system features a bass clef and a key signature of one flat. The melody is written on a single staff, with notes beamed in groups of four. Chords are indicated by letters B and F below the staff. The score is divided into two measures by a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody starts with a repeat sign and ends with a final measure. The guitar accompaniment is written in bass clef, showing fret numbers and fingerings for the left hand. The score is divided into two systems, each with a C and F chord indicated above the vocal line.

8va

C F C F

8

17 16 17 15 15

18 18 16 15 15

17 17 15 17 17

17

T

A

B



with Rhythm figure 4

C G F C Bb F

ride on. —) Gon - na ride on. — Ride on, — ride on. —

F C C G

Hmm, — look-in' for a truck. Um, — hm. —

(Ride on, — ride on, —

F5

Keep on rid - in'. Rid-in'

C G

on. and on, and on, and on, and on, and on, and on, and on, and on. —

(Ride on — ride on. —

with Rhythm figure 4 (first 6 bars)

hold bend —————

B 11 (13) (13) (13)

F C Bb F

Gon - na have my-self a good time. — Um, yeah. —

(Ride on, — ride on. —

B B R B

11 (13) 8 11 10 8 10 (12) 10 8





# SHAKE YOUR FOUNDATIONS

YOUNG/YOUNG/JOHNSON

*guitars 1 and 2*

**D5**

**G7(no 3rd)**

**Rhythm figure 1**

**G5** **G7(no 3rd)** **G5**

*(second time) 1. You got - ta*

**end Rhythm figure 1**

**with Rhythm figure 1 (3 times)**

**D5** **G7(no 3rd)** **G5** **G7(no 3rd)** **G5**

see me lean - in' on the bar. I got my head in a whis - key jar.

**D5** **G7(no 3rd)** **G5** **G7(no 3rd)** **G5**

Feel - in' good 'cause the cit - y's a - live, I'm get - ting read-y to rock and jive.

**D5** **G7(no 3rd)** **G5** **G7(no 3rd)** **G5**

I get up an' I slide a - cross the floor, You wan-na come an' I'll meet you at the door.

**with Rhythm figure 1 (first 3 bars)**

**D5** **G7(no 3rd)** **G5** **G7(no 3rd)**

No one can stop us, 'cause we're feel - in' too right, We're gon - na steal our way.

— a - round to - night. Al - right. Al -

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some notes beamed together. There are two measures of rests, each marked with a circled '2', indicating a two-measure rest. The system concludes with a double bar line and a 4/4 time signature.

### Rhythm figure 2

[illegible]

right Ooh \_\_\_\_\_ Aye, aye, oh, Shake.

end Rhythm figure 2      Rhythm figure 3

## end Rhythm figure 2   Rhythm figure 3

3		3
3		3
0		0
0		0
3		3

— your foun - da - tions. Aye, aye, oh, Shake it to the floor.

A musical score for the song 'The Rose Tree'. It features a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first line of the staff contains the notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-10

end Rhythm figure 3

	3	3	3	3
	3	6	5	3
	2	7	5	0
	0	0	0	0
	3			3

*To Coda* ⊕

with Rhythm figure 3

D5 G5 D5 G5 G7(no 3rd)/F G5

Aye, aye, oh, Shake your four - da - tions, Aye, aye oh, Shake it!



guitar 2

8va- D5

G7(no 3rd)

Rhythm figure 4  
with Rhythm figure 1 (2 times)

guitar 3

Rhythm figure 4a

G5

G7(no 3rd)

G5

G5

2. I was tak-

end Rhythm figure 4

end Rhythm figure 4a

with Rhythm figure 1 (3 times)  
guitars 1 & 2

D5 G7(no 3rd)

in' no lib - er - ties. —

G5 G7(no 3rd) G5

She's get - tin' hot - ter off the heat on me. I was oil -

D5 G7(no 3rd)

in', she was slick,

G5 G7(no 3rd) 3 G5

Lick - in' off the sweat on her fav - or - ite trick, yeah. Help —

D5 G7(no 3rd)

— me, help me, please, yeah. —

G5 G7(no 3rd) G5

Take this an - i - mal, help me to breathe. — I said,

with Rhythm figure 1 (first 3 bars)

D5 G7(no 3rd)

"No, no way." —

G5 G7(no 3rd)/F with Rhythm figure 2 G5 G7(no 3rd)/F

You got - ta come with me all of the way. —

G5 G7(no 3rd)

O. K. I'll

G5 D.S. al Coda I

play. —

## Coda I

to the floor. Oh!

G5 A5 D5 A5

guitar 1

Guitar solo

Guitar solo

U.B. U.B. U.B. U.B.

10 8 7 10  
12 (14) 10 (12) 0 (11) 12 (14)

guitar 2

Rhythm figure 5

3 2 0 2 2 0

D5 C G5 C5 G5

U B U.B. U.B.

0 7 5 0 5 0 5 0 7 0 7 0 7 0 7 0 5 0 5 0 5 0 5 0 7 0 7 0 7 0 10  
10 (12) 0 (11) 5 0 5 0 5 0 7 0 7 0 7 0 7 0 10 (14)

end Rhythm figure 5

3 0 5 0 5 0 2  
2 0 0 0 0 0 0  
0 0 0 0 0 0 0



with Rhythm figure 5

U.B. U.B. U.B. U.B. U.B. B

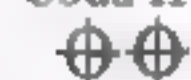
10 (12) 7 (11) 20 (22) 15 (20) 17 (19) 15 (17)

*D.S. al Coda II*

G5 C5 G5 A5

13 15 (17) 13 15 13 14 15 (17)

Coda II



G5

with Rhythm figure 1

D5

3. We had the night, we

G7(no 3rd)

G5

G7(no 3rd)

had the time. She had the su - gar and

with Rhythm figure 1 (first 3 bars)

D5

G5

I had the wine. Took my hand, shook

G7(no 3rd)

G5

G7(no 3rd)

me to the core, Told her not to touch, but she was

with Rhythm figure 2

G5

G7(no 3rd)/F

G5

G7(no 3rd)/F

com - in' back for more. You know

G5

what for. Aye, aye, aye, aye.

D5 G5

Aye, aye, oh, Shake your foun - da - tions.

*guitar 1*

with Rhythm figure 3 (3 times)

B R B B

13 (15) 13 13 (15) 13 13 (15)

D5 G5 G7(no 3rd)/F G5 D5 G5

Aye, aye, oh, Shake it to the floor. Aye, aye, oh. Shake

*8va*

B R B R B B

13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15)

D5 G5 G7(no 3rd)/F G5

your foun - da - tions. Aye, aye, oh, Sh - shake it to the floor.

*8va*

B B

13 10 13 10 15 (17) 13 15 13 13 (15)

D5 G5 D5 G5 G7(no 3rd)/F

Aye, aye, oh, Shake your foun - da - tions. Aye, aye, oh, Shake

8va-----

hold bend---

15 B 15 B 15 B 18 (20)

G5 D5 G5 G7(no 3rd)/F G5

it to the floor. Aye, aye, oh Shake your foun - da - tions

8va-----

hold bend with Rhythm figure 3 (last 2 bars) hold bend hold bend

(20) 15 15 (18) (18) 13 (15) 13 (15) 13 (15) 13 (15) (15) (15) (15) (15)

D5 G5 D5

Make you so ea - ger

guitar 1

8va-----

ritard

B 20 (22) B 18 18 (20)

guitar 2

ritard

3 3 3 3

2 0 0 0

0 0 0 0

3 3



# SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 1*

A5

*with feedback*

G5 D G5

*guitar 2*

Rhythm figure 1

D A5 G5 D G5 D A5

*with feedback*

end Rhythm figure 1

G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

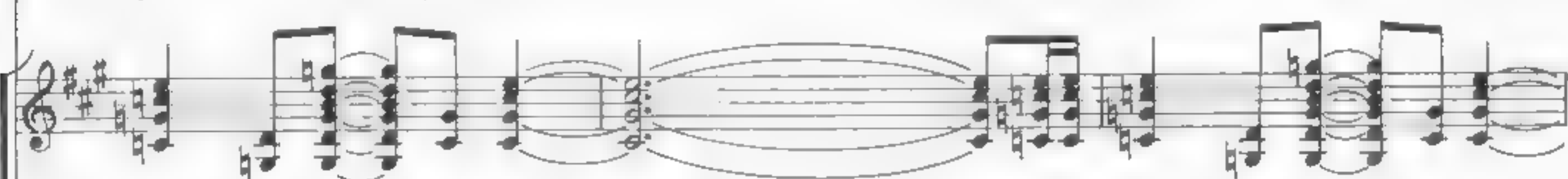
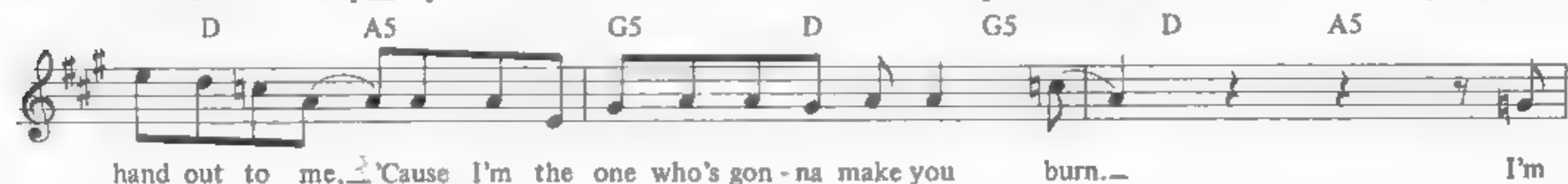
G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

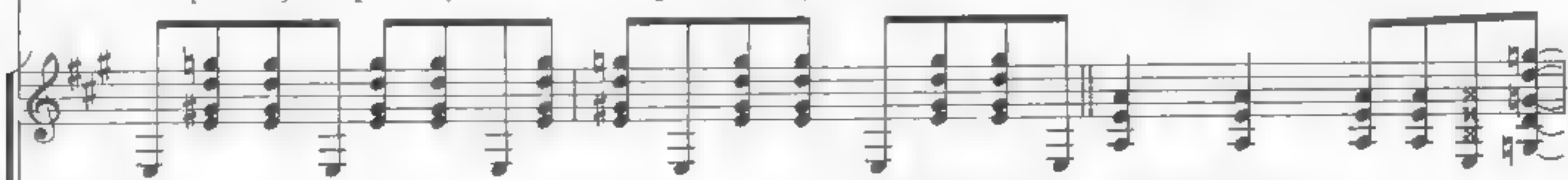
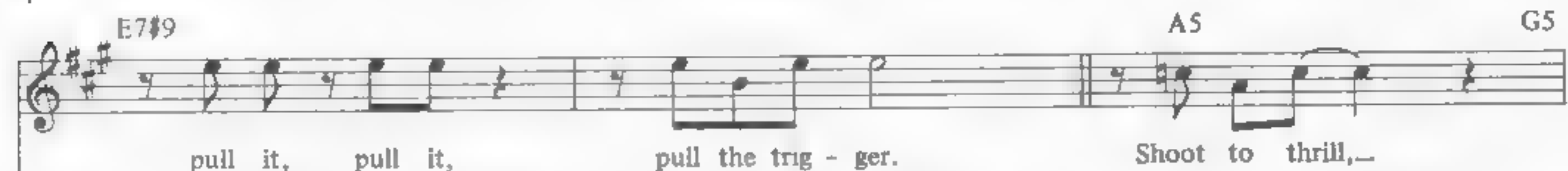
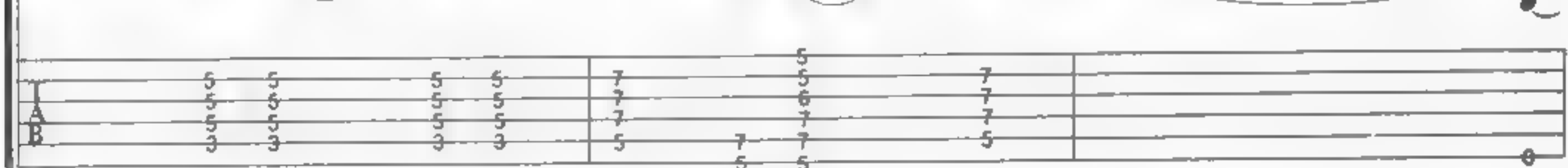
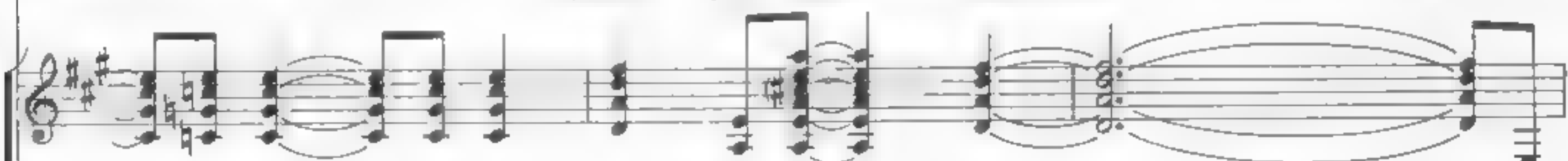
1. All you



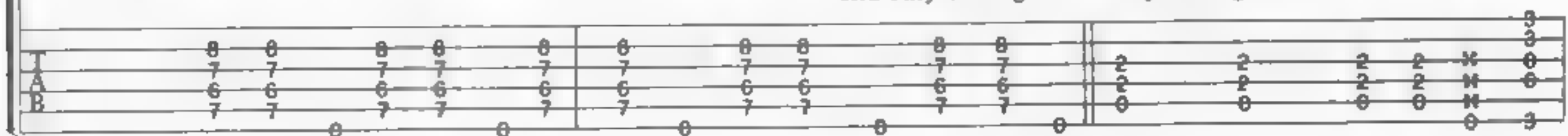
2. See additional lyrics



Rhythm figure 2



end Rhythm figure 2 Rhythm figure 3





play to kill; — Too man - y wom - en with too man - y pills, — yeah

D/A

end Rhythm figure 3

with Rhythm figure 3

1. A5

2

2. I'm like a - Shoot to thrill, — and I'm

with Rhythm figure 3

D/A

read - y to kill, — I can't get e - nough and I can't — get my fill. I

A5 G5 D/A

shoot to thrill — play to kill — Yeah, —

E7#9

pull the trig - ger! — Yeah, — pull it!

Pull it, pull it, pull the trig - ger. \_\_\_\_\_

The first system consists of a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "Pull it, pull it, pull the trig - ger." are written below the vocal line. Below the vocal line is a guitar line in treble clef, showing a series of chords and single notes. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering, with numbers 0, 7, and 6 indicated below the staff.

The second system continues the musical piece. It features a vocal line in treble clef and a guitar line in treble clef. The guitar line includes a series of chords and single notes, with a wavy line indicating a bend or a specific playing technique. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering, with numbers 0, 7, and 6 indicated below the staff.

The third system continues the musical piece. It features a vocal line in treble clef and a guitar line in treble clef. The guitar line includes a series of chords and single notes, with a wavy line indicating a bend or a specific playing technique. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering, with numbers 0, 7, and 6 indicated below the staff.

The fourth system continues the musical piece. It features a vocal line in treble clef and a guitar line in treble clef. The guitar line includes a series of chords and single notes, with a wavy line indicating a bend or a specific playing technique. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering, with numbers 0, 7, and 6 indicated below the staff.

The fifth system continues the musical piece. It features a vocal line in treble clef and a guitar line in treble clef. The guitar line includes a series of chords and single notes, with a wavy line indicating a bend or a specific playing technique. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering, with numbers 0, 7, and 6 indicated below the staff.



D A D

E7#9

8va

hold bend

15 B 15 (3) 17 B 17 (19) 17 B 17 (19) 17 B 17 (19) 17 B 17 (19) 17 B 17 (19)

3

Ow!

12 12 12 12 12 12 12 12 12 12 12 12

8 8 8 8 8 8 8 8 8 8 8 8

with Rhythm figure 3 (3 times)

A5 G5 D/A

Shoot to thrill, — play to kill; —

Too man - y wom - en with too man - y pills, — I said,

A5 G5 D/A

Shoot to thrill, — play to kill; — I got my

A5 G5

gun at the read - y, gon - na fire — at will. — 'Cause I shoot to thrill, — and I'm

D/A

read - y to kill, — And I can't — get e - nough and I can't —

A5

— get the thrill. — 'Cause I shoot to thrill, —

G5 D/A

— play — to kill. —

A5 (A) (G)

Rhythm figure 4 with pick and fingers

9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0

D

A G D

with Rhythm figure 4 (3 times)

A5 G D

A G

D A5



Shoot \_\_\_\_\_ you down. Hey! \_\_\_\_\_

Rhythm figure 5

Rhythm figure 5a

D5 A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

with Rhythm figures 5 & 5a

bot - tom, girl. \_\_\_\_\_ Shoot ya, I'm gon - na shoot ya. Ooh, \_\_\_\_\_ yeah \_\_\_\_\_

D5 A5

G5/A G/B

G5/A D/A

Yeah, — yeah,

yeah! —

Rhythm figure 6  
with Rhythm figure 5

D5/A A5

G5

D/A

I'm gon - na shoot you down

Yeah, —

I'm

end Rhythm figure 6 with Rhythm figure 6

D5/A

A5

*ad lib solo (26 bars)*

G/B

gon - na get you down.

Down, down, down, down. —

Shoot you,

Rhythm figure 7

D/A

A5

shoot — you,

shoot — you,

shoot you — down. —

end Rhythm figure 7



*with simile rhythm (8 bars)*      G/B      D/A

Shoot\_ you, shoot\_ you, shoot\_ you, ah, \_

ah, down. Oh, oh, oh, oh,

oh, oh, oh, ho, ho! \_

D/A      A5

I'm gon - na shoot\_ you\_ down. \_

*with Rhythm figure 7 (1½ times)*      G/B      D/A      A5

I'm gon - na shoot\_ you\_ down. \_



The musical score is written for a song in the key of D major (indicated by two sharps). It consists of five systems of music, each with a vocal line and a guitar line. The lyrics are written below the vocal line.

**System 1:** The vocal line starts with a D4 note, followed by a half note A4, a quarter note G4, and a half note F#4. The guitar line has a D4 note, followed by a half note A4, a quarter note G4, and a half note F#4. The lyrics are "Qui - et you \_ down. \_ Shoot you \_".

**System 2:** The vocal line has a half note F#4, a quarter note E4, and a half note D4. The guitar line has a D4 note, followed by a half note A4, a quarter note G4, and a half note F#4. The lyrics are "down' \_ Yeah, \_ heh, \_ yeah.".

**System 3:** The vocal line has a half note F#4, a quarter note E4, and a half note D4. The guitar line has a D4 note, followed by a half note A4, a quarter note G4, and a half note F#4. The lyrics are "Ah, \_ yeah! \_ Ha, ha, ha, ha, ha, ha!".

**System 4:** The vocal line has a half note F#4, a quarter note E4, and a half note D4. The guitar line has a D4 note, followed by a half note A4, a quarter note G4, and a half note F#4. The lyrics are "Ah, \_ yeah! \_ Ha, ha, ha, ha, ha, ha!".

**System 5:** The vocal line has a half note F#4, a quarter note E4, and a half note D4. The guitar line has a D4 note, followed by a half note A4, a quarter note G4, and a half note F#4. The lyrics are "Ah, \_ yeah! \_ Ha, ha, ha, ha, ha, ha!".

### Additional Lyrics

2. I'm like evil; I get under your skin,  
Just like a bomb that's ready to blow.  
'Cause I'm illegal; I got everything  
That all you women might need to know.  
I'm gonna take you down,  
Down, down, down.  
So don't you fool around,  
I'm gonna pull it, pull it, pull the trigger.

## SHOT DOWN IN FLAMES

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

D5 A  
 A5 G5 D5 C5 A5 G5 D5 C5  
 Whoa! — Whoa! Want you!  
 guitar 1  
 Rhythm figure 1 end Rhythm figure 1 with Rhythm figure 1 (5 times)  
 guitar 2  
 Rhythm figure 1a end Rhythm figure 1a with Rhythm figure 1a (10 times)  
 A5 G5 D5 C5 A5 G5 D5 C5

A5 G5 D5 C5

1. Been a long time look - in' for a wom - an,  
2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

5 5 3 7 7 5 7 7 5

A5 G5 D5 C5 A5 3 G5

I'm real - ly burn-in' up. She was stand - in' a - lone o -

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 1

5 5 3 3 3 3 2 2 2 2

D5 C5 A5 G5 D5 C5

with Rhythm figure 2  
ver by the juke - box, Lots of some-thing to sell.



A5 G5 D5 C5 A5 G5

I said "Ba - by what's the go - ing price?" She told me to go to hell.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "I said 'Ba - by what's the go - ing price?'" and "She told me to go to hell." Above the staff, the chords A5, G5, D5, C5, A5, and G5 are indicated. The middle staff is a guitar line in treble clef, showing chords and fingerings. The bottom staff is a bass line in bass clef, showing fingerings. The system is divided into three measures.

D5

Shot down in

Rhythm figure 3 end Rhythm figure 3

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Shot down in". Above the staff, the chord D5 is indicated. The middle staff is a guitar line in treble clef, showing chords and fingerings. The bottom staff is a bass line in bass clef, showing fingerings. The system is divided into two measures. The first measure is labeled "Rhythm figure 3" and the second measure is labeled "end Rhythm figure 3".

A5 G5 D5 C5 3 A5 G5

flames. — Shot down in flames. —

Rhythm figure 4

end Rhythm figure 4 with Rhythm figures 4a (2 times)

Rhythm figure 4a

end Rhythm figure 4a with Rhythm figures 4a (2 times)

D5 C5 A5 G5 D5 C5 3

Ain't it a shame, — To be shot down in

A5 G5 1. D5

flames. —

with Rhythm figure 3

2. with Rhythm figure 3 (2 times)

D5

Hey you! — Oh, yes! Shoot me! Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!



A5 G5 D5 C5

PM

B R B

7 7 7 7 7 7 5 7 8

A5 G5 D5 C5

B B

5 7 8 7 5 7 5 7 7 5 (6) 7

A5 G5 D5 C5 A5 G5

8va

P.H.

B R B R

5 5 5 5 5 (7) 5 5 5 (5) 4 7 7 8 5 4 7 5 5 4 7 3

D5

Ugh!

15ma

P.H.

B

4 (5) 5 7 9 13

$$\begin{array}{c} B \\ \hline 20 \quad (22) \quad \dots \quad (22) \quad 0 \end{array}$$

flames, shot down in flames.

Ain't it a shame,— To be shot down in

flames. \_\_\_\_\_ Ow! Shot! Shot down in

flames. — Oh, — oh! — Shot down in flames.

Ain't it a shame. \_\_\_\_\_ To be shot down in flames. \_\_\_\_\_

I don't need a thing,-- don't leave me! Shot down in

A5

flames

Ugh!

### Additional Lyrics

2. Singles bar,  
 Got my eye on a honey,  
 Hangin' out everywhere.  
 She might want my money,  
 I really don't care, no!  
 Say baby, you're driving me crazy,  
 Laying it out on the line.  
 When a guy with a chip on his shoulder says,  
 "Don't sit buddy, she's mine."



# SQUEALER

MALCOLM YOUNG/ANGUS YOUNG/BON SCOTT

**F** **G5** **D5** *play 4 times*

*Bass figure 1 (arranged for guitar)* *end Bass figure 1*

*with Bass figure 1 (7 times)*

*2* *2*

*D5*

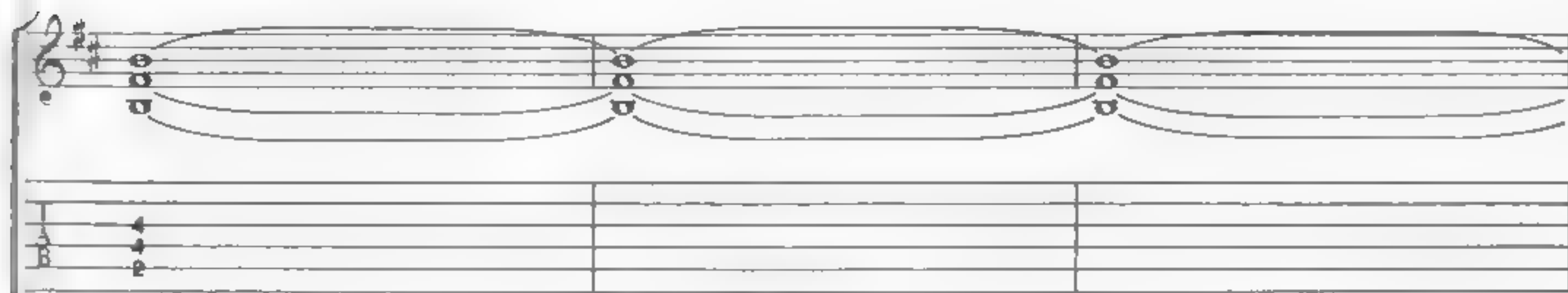
nev - er been, Hmm, nev - er been touched be - fore. —



She said she'd



nev - er been



Bass figure 2 (arranged for guitar)

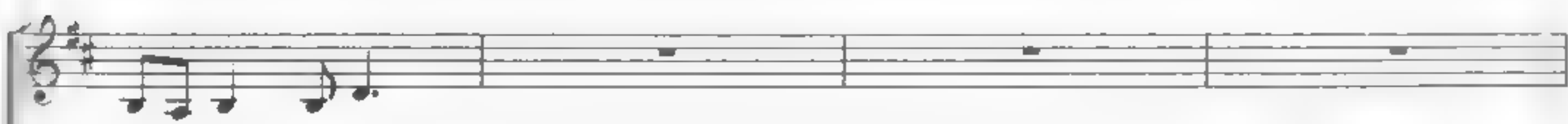
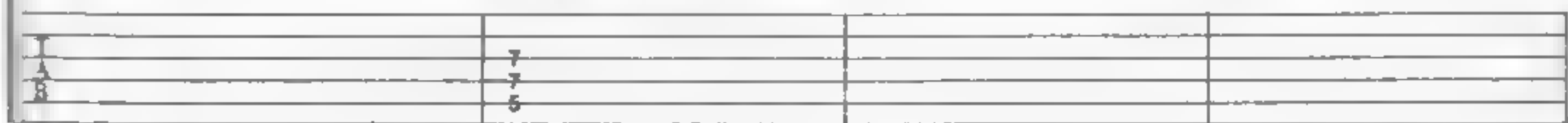
end Bass figure 2



this far be - fore.



with Bass figure 1 (6 times)



She said she'd nev - er liked,

Rhythm figure 1

end Rhythm figure 1

T  
A  
B

7  
7  
5

with Rhythm figure 1 (3 times)

um, \_\_\_\_\_ to be ex - cit - ed

She said she'd

B

al - ways had, had to fight.

with Bass figure 2 (2 times)

T  
A  
B

4  
4  
2

4  
4  
2

with Rhythm figure 1 (2 times)  
with Bass figure 1 (6 times)  
D5

it. And she ne - ver won.





C5 D5

(Squeal-er.) When I held her hand, (Squeal-er.) I made her

C5 D5

un - der - stand (Squeal - er.) When I kissed her lips,

with Rhythm figure 3 (2 times)  
with Bass figure 2 (2 times)

C5 D5 B/A B5

(Squeal-er.) Sucked her fin - ger - tips, hey! (Squeal-er.) Ooh, we

B/A B5

start - ed get - tin' hot, (Squeal - er.) Um, made it hard to stop.

with Rhythm figure 2 (2 times)  
with Bass figure 1 (2 times)

C5 D5

(Squeal - er.) Got too much, (Squeal - er.) I think I've got a

Rhythm figure 4

B/A B5 B/A B5

mag - ic touch. Ow!

Guitar solo

with Bass figure 2 (2 times)

B B R

7 7 9 9 11 7 9 11 9 7

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various chords indicated above it: B/A, B5, end Rhythm figure 4, B/A, B5, B/A, and B5. The bottom staff is in bass clef and contains a bass line with fingerings (9, 7, 9, 7, 9, 7, 10, 7, 7, 10, 7, 9, (11), 9, (11), 9, 7, 9, 9, 7, 9, (11)). The text 'with Rhythm figure 4' is written between the staves. The score is divided into two measures by a double bar line.

Rhythm figure 5

C5 D5

B/A B5

6

with Bass figure 1 (2 times)

7 7 10 (11) 7

9 10 12

10 10 10 (15)

10 10 13 12 (14)

10 12 (14) 12 10 12

[illegible]

B/A B5 B/A B5 B/A B5

8va-

with Rhythm figure 4 (2 times)  
with Bass figure 2 (2 times)

B 19 22 22 (24) 19 19 22 22 (24) 19 22 22 (24) 19 19 22 22 (24) 19 22 22 (24) 19 22 22 (24) 19 22



F5 G5 C5 D5

Squeal - er.

with Rhythm figure 6 (2 times)

with simile background vocal to end

F5 G5

C5 D5 F5 G5

8va - 7 8va - - 7

B R B PH PH B

15 (17) 15 13 15 16 (17) 13 15 13 15 (14) 15

C5 D5

13 10 (14) 13 13 (14) 15 13 15 13 15 13 15 13 15 10

First system of musical notation. The treble staff shows a melodic line with a slur over the first two measures, labeled F5 and G5. The bass staff shows a bass line with a slur over the first two measures, labeled B. The notation includes various fingerings and a repeat sign.

Second system of musical notation. The treble staff shows a melodic line with a slur over the first two measures, labeled C5 and D5. The bass staff shows a bass line with a slur over the first two measures, labeled B. The notation includes various fingerings and a repeat sign.

Third system of musical notation. The treble staff shows a melodic line with a slur over the first two measures, labeled F5 and G5. The bass staff shows a bass line with a slur over the first two measures, labeled B. The notation includes various fingerings and a repeat sign.

Fourth system of musical notation. The treble staff shows a melodic line with a slur over the first two measures, labeled C5 and D5. The bass staff shows a bass line with a slur over the first two measures, labeled B. The notation includes various fingerings and a repeat sign.



The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody with several measures. The first measure has a trill on the 5th fret of the 1st string, marked with 'F5' and 'G5'. The melody continues with eighth and sixteenth notes, some with slurs and ties. The bottom staff is a bass clef staff with a key signature of one sharp. It contains a bass line with various fret numbers (10, 12, 13, 14, 15) and fingerings (12, 13, 10, 12, 10, 12, 10, 12, 10, 12). The bass line is divided into two measures by a vertical line.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with notes often beamed in groups. Above the staff, chord symbols C5 and D5 are indicated. A dashed line labeled '8va' indicates an octave transposition. The second system continues the melody, with notes extending below the staff. Above this system, the chord symbols B and R are indicated. The score concludes with a double bar line.



First system of musical notation. The treble staff shows a melodic line with notes F5 and G5 indicated above. The bass staff shows a sequence of notes with fingerings: 17, 20(22), 20(22), (22), (22), 20, 18, 20(22), 20(22), 20(22), 20(22). A "hold bend" instruction is present above the bass staff.

Second system of musical notation. The treble staff shows a melodic line with notes C5 and D5 indicated above. The bass staff shows a sequence of notes with fingerings: 10, 13, 10, 13, 10, 12, 10, 12(14), 12, 10, 12, 10, (11), 12, 10, 12, 12, 10, 12, 10, 13, 10, 12(14). A "3" (triple) marking is present above the bass staff.

Third system of musical notation. The treble staff shows a melodic line with notes F5 and G5 indicated above. The bass staff shows a sequence of notes with fingerings: 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 10, 13, 15, 10, 13, 12(13), (13), 12, 10, 12, 12. A "hold bend" instruction is present above the bass staff.

Fourth system of musical notation. The treble staff shows a melodic line with notes C5 and D5 indicated above. The bass staff shows a sequence of notes with fingerings: 10, 12, 10, 12, 10, 12, 10, 12, 12, 12, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10. A "6" (sixteenth note) marking is present above the bass staff.



The musical score for 'The Rose Tree' is presented in three parts: a vocal line and two piano accompaniment staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The first staff of the piano accompaniment is marked with a bass clef and a 'B' below it, indicating the bass line. The second staff of the piano accompaniment is marked with a treble clef and a 'B' above it, indicating the treble line. The score is divided into two measures by a double bar line. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The vocal melody is written in a single line, and the piano accompaniment is written in two staves. The score is titled 'The Rose Tree' and is attributed to 'J. S. G. 1875'.

[illegible]



The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a dashed line above it labeled '8va' indicating an octave shift. The melody begins with a quarter note on F5, followed by a half note on G5, and then a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' below it. The bottom system features a bass clef and a key signature of one flat. The bass line is written on a five-line staff, with a dashed line below it. It begins with a quarter note on B17, followed by a half note on B17, and then a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' below it. The bass line continues with a half note on B17, followed by a half note on B17, and then a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' below it. The bass line concludes with a half note on B17, followed by a half note on B17, and then a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' below it.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It shows a melody line with notes C5, D5, F5, C5, and D5, each with a natural harmonic (8va) indicated above it. The notes are connected by various ornaments, including slurs and wavy lines. The bottom staff is in bass clef and shows a bass line with fret numbers 15, 20, and 22. It includes techniques such as 'hold bend' and 'B' (bend). The bass line is divided into two measures by a vertical bar line.

8va

F5

G5

hold bend

hold bend throughout

B

20 (22)

(22) B

20 (21)

20 (22)

B

20 (22)

(22)

(22) (22) (22) (22) (22) (22) (22) (22) (22) (22)

B

20 (21)

[illegible]

# THE RAZORS EDGE

ANGUS YOUNG/MALCOLM YOUNG

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. This is followed by a measure with a triplet of eighth notes (G4, A4, B4), then another triplet of eighth notes (G4, A4, B4), and finally a triplet of eighth notes (G4, A4, B4). The bottom staff is in bass clef and contains a whole note E2, followed by a measure with a triplet of eighth notes (G2, A2, B2), and then a measure with a triplet of eighth notes (G2, A2, B2). The system ends with a double bar line.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, and a whole note C5. This is followed by a measure with a triplet of eighth notes (G4, A4, B4), then another triplet of eighth notes (G4, A4, B4), and finally a triplet of eighth notes (G4, A4, B4). The bottom staff is in bass clef and contains a whole note E2, followed by a measure with a triplet of eighth notes (G2, A2, B2), and then a measure with a triplet of eighth notes (G2, A2, B2). The system ends with a double bar line.

Slowly  
E5

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, and a whole note C5. This is followed by a measure with a triplet of eighth notes (G4, A4, B4), then another triplet of eighth notes (G4, A4, B4), and finally a triplet of eighth notes (G4, A4, B4). The bottom staff is in bass clef and contains a whole note E2, followed by a measure with a triplet of eighth notes (G2, A2, B2), and then a measure with a triplet of eighth notes (G2, A2, B2). The system ends with a double bar line.

with simile rhythm (14 bars)

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, and a whole note C5. This is followed by a measure with a triplet of eighth notes (G4, A4, B4), then another triplet of eighth notes (G4, A4, B4), and finally a triplet of eighth notes (G4, A4, B4). The bottom staff is in bass clef and contains a whole note E2, followed by a measure with a triplet of eighth notes (G2, A2, B2), and then a measure with a triplet of eighth notes (G2, A2, B2). The system ends with a double bar line.

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (20 times)

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure contains a whole note chord of F#4 and A4. The second measure contains a quarter note F#4, a quarter rest, and a quarter note A4. The third measure contains a quarter note F#4, a quarter rest, and a quarter note A4. The fourth measure contains a quarter note F#4, a quarter note A4, and a quarter note G#4. Above the staff, there are four sets of rhythmic markings: a vertical line, a vertical line with a flag, a vertical line with a flag, and a vertical line with a flag. Above the fourth measure, there is a bracket with the number '8' above it, indicating a repeat of the eighth note G#4.

Spoken: *Yeah!* *Am!* *Ra-zor's edge!*

TAB

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of notes and rests, with some notes marked with a 'y' indicating a tap. Below the staff, the instruction "tap with pick on finger board" is written. The bottom staff is a tablature line with fret numbers (10, 11, 12, 13, 14, 15, 16) and corresponding rhythmic markings. The notation is divided into measures by vertical bar lines.

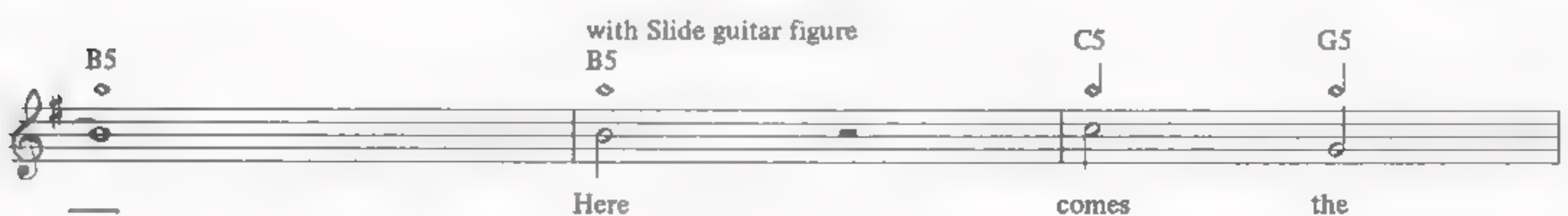
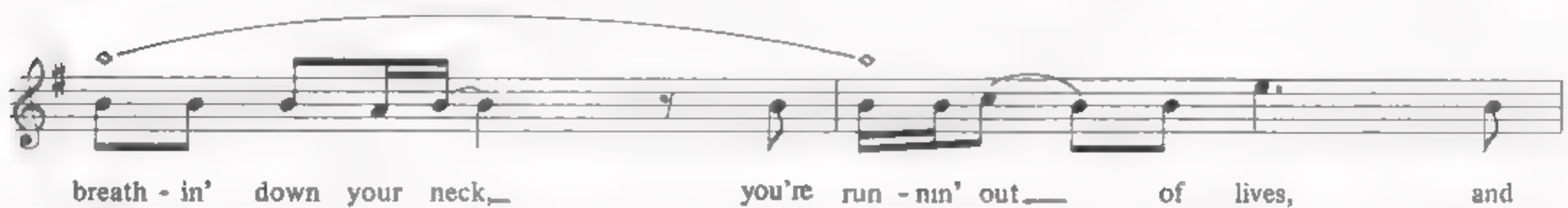
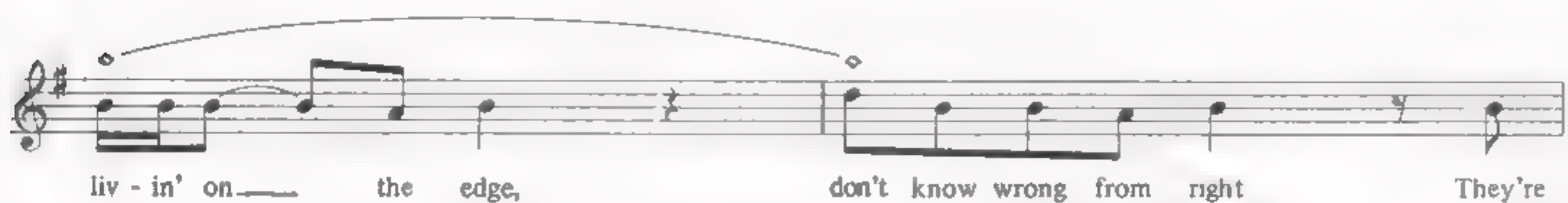
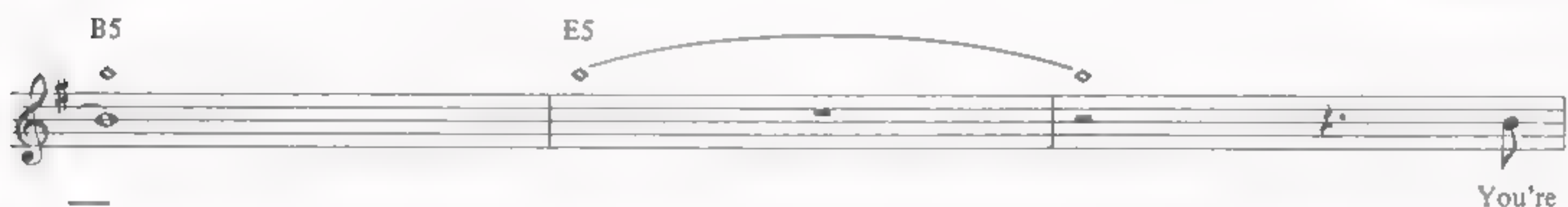
Musical notation for the phrase "Razor's edge". The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of four notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, and a half note on C5. The lyrics "Ra - zor's edge" are written below the staff, with "Ra" under the first note, "zor's" under the second and third notes, and "edge" under the fourth note.

Slide guitar figure

end Slide guitar figure

[illegible]





The image shows a musical score for a guitar piece. It consists of three systems of staves. The first system is labeled 'Rhythm figure 3' and the second system is labeled 'Rhythm figure 3a'. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first system also includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings. The first system is labeled 'Rhythm figure 3' and the second system is labeled 'Rhythm figure 3a'. The notation includes various musical symbols such as notes, rests, and fingerings.

The image shows two musical staves, each with a treble clef and a key signature of one sharp (F#). The first staff is labeled "end Rhythm figure 3" and the second staff is labeled "end Rhythm figure 3a". Both staves feature a series of notes and rests, with some notes beamed together. The notation includes various rhythmic values and articulations, such as slurs and accents. The first staff has a measure with a whole note and a measure with a half note. The second staff has a measure with a whole note and a measure with a half note. The notation is complex, with many notes and rests, and some notes are beamed together. The first staff has a measure with a whole note and a measure with a half note. The second staff has a measure with a whole note and a measure with a half note. The notation is complex, with many notes and rests, and some notes are beamed together.

with Rhythm figure 2 (2 times)

(Ra - zor's edge.) To raise the dead. (ra - zor's edge.) To cut to shreds.

D5/A G5

6 6 6 6 6 6 6 6

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

D5/A G5

To raise the dead

6 6 6 6 6 6 6 6

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7



The musical score consists of three staves. The top staff shows chords A5, G5, and B5. The middle staff is labeled "Guitar solo" and contains a melodic line with various ornaments like wavy lines and trills. The bottom staff is labeled "with Rhythm figure 2 (2 times)" and contains a bass line with fret numbers.

22do ----- 1

3 3 22do - 1

with Rhythm figure 3 (2 times)

P.H. ----- P.H. -----

B B B R B 0 3 3 2 0 3 2 0 3 2 0 3 2 0 3 5 3

2 (4) 2 (4) 2 4 2 4 2 0 2 2 (4) 3 2 0 3 2 0 3 2 0 3 5 3

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The second system consists of two staves. The upper staff is a tenor clef (C4) and the lower staff is a bass clef (C2). Both staves contain fingerings (numbers 1-5) and breath marks (wavy lines). The piece concludes with a final triplet in the upper staff.

3 3 3

hold bend

B R

7 5 7 (8) 7 5 7 5 7 9 9

8 (10) 10 (12) (11) (12) (11) (11) (12)

6 6 3

12 0 15 14 12 14 12 15 12 14 12 14 12 15 12 14 12 12 14 12 14 12 14 12 10 12 10 10 (12) 10 (12) 10

B R B R

with Rhythm figure 2 (2 times)

B5 C5 G5 A5 B5

Here comes the ra - zor's edge.

with Slide guitar figure

B5 C5 G5 A5 B5

Here comes the ra - zor's edge.

B5 C5

Well, here it comes,

6 6

B

2 (4) 5 4 2 5 4 2 5 4 2 5 4 2 14 (16)

2 (3)

G5

A5

To cut to shreds...

The ra - zor's

hold bend

12 12 15 14 14 (16) (16) (16) (15) (16) (15) (16) (15) (16) 14 12 14 12 12 (16) 14 12

B5

edge. \_\_\_\_\_

But the ra-zor's edge, \_\_\_\_\_

E5

with Rhythm figure 3 (2 times)

Whoa, the razor's edge!

*hold bend*

*S. a*

*8va*

B 15 (17) B 15 (17) B 15 (17) B 15 (17) B 15 (17) B 15 (17) B 15 (17) B 15 (17) B 15 (17)



But you could cut to shreds, \_\_\_\_\_

Got-ta ra - zor's edge, \_\_\_\_\_

What a ra - zor's edge!..

*15ma - 7*

*PH. ---*

FREE

PM. ....

# THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. Ah.

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah.

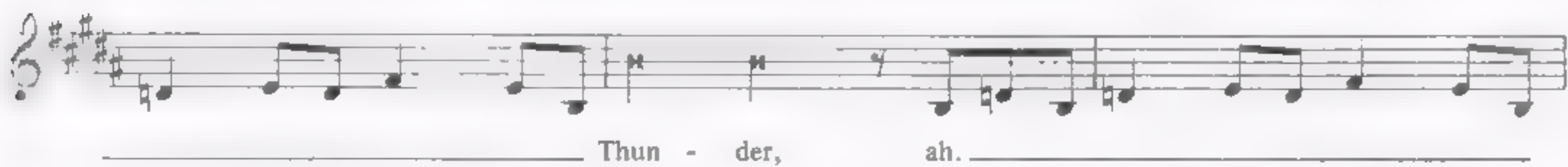
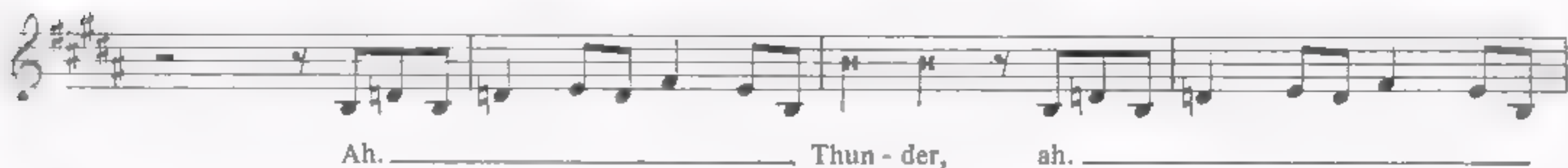
(B)

Ah.

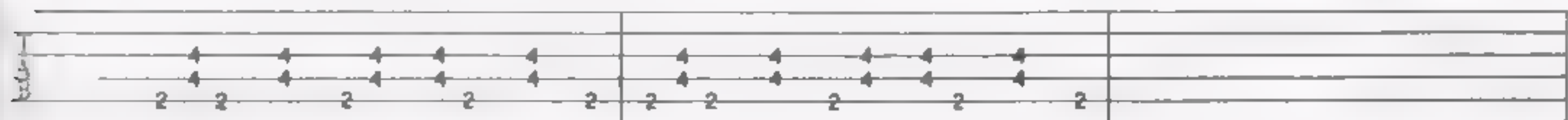
Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (39 times)



B5







(Thun - der!) I looked 'round, and I knew



there was no turn - in' back. (Thun - der!) My mind raced



and I thought what could I do,



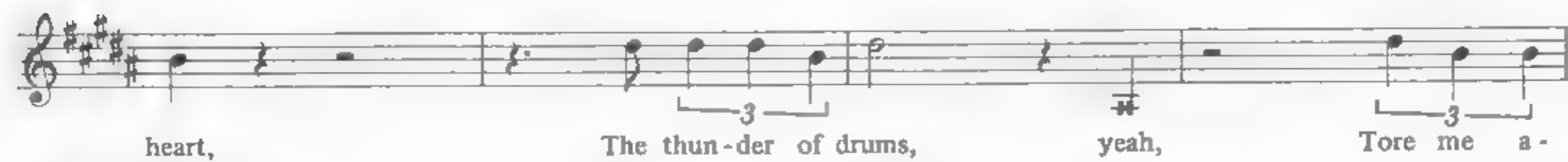
(Thun - der!) And I knew there was no help, no help from



you, (Thun - der!) Sound of the drums, Beat - in' in my



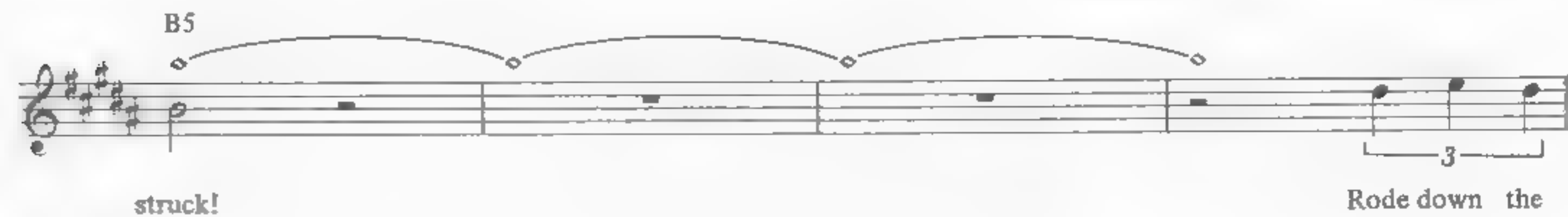
Rhythm figure 4 end Rhythm figure 4



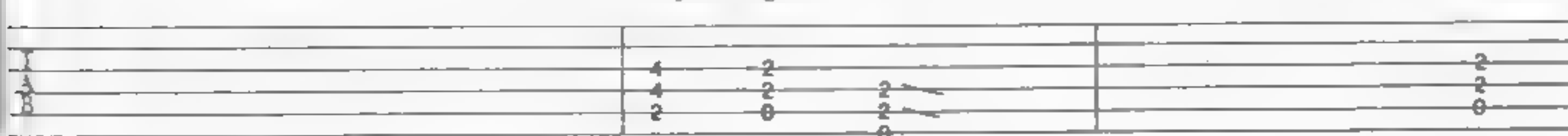
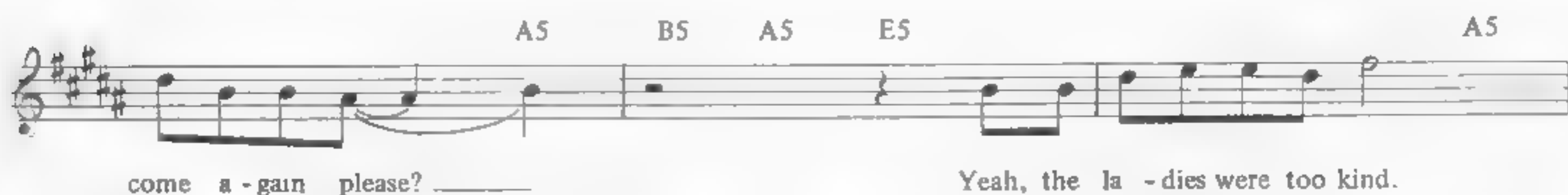
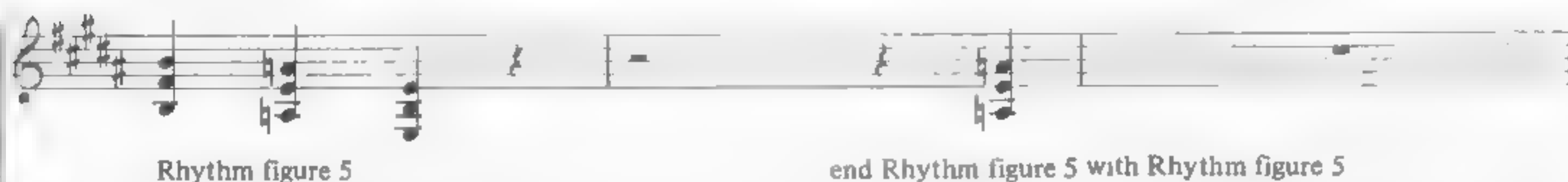
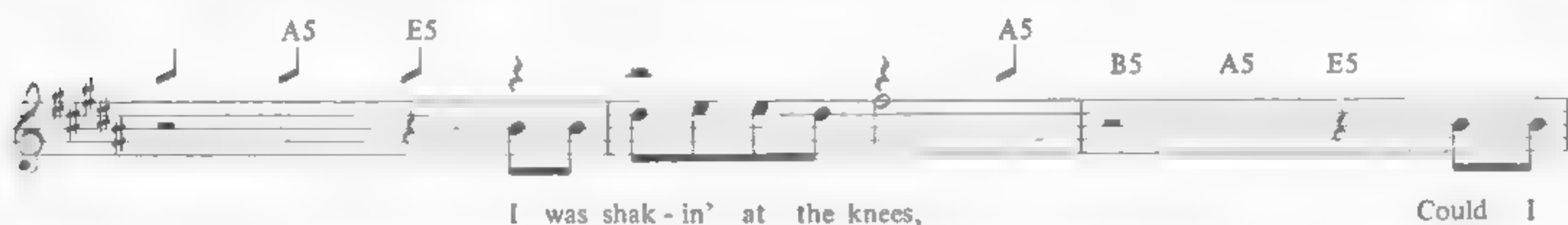
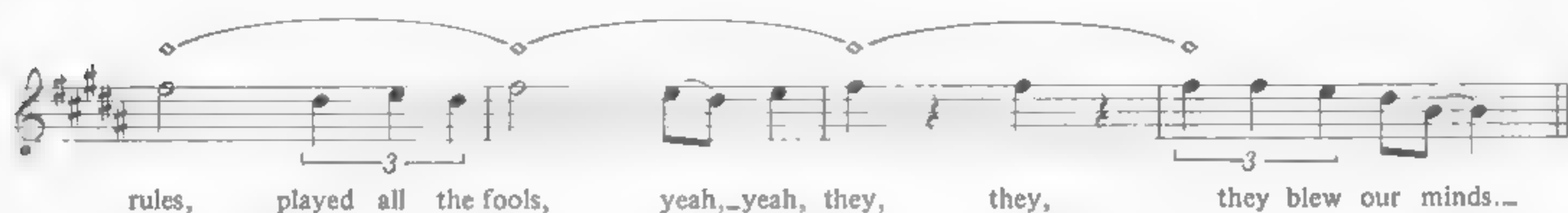
heart, The thun - der of drums, yeah, Tore me a -



part. You've been thun - der -



struck! Rode down the



B5 A5 E5

B5 A5 E5 A5 E5

You've been thun-der-struck, Thun-der-

Rhythm figure 7  
with Rhythm figure 2 (35 times) end Rhythm figure 7

with Rhythm figure 7 (3 times)

B5 A5 E5 A5 E5 B5 A5 E5

struck... Yeah, yeah, yeah, thun-der-struck,

Ooh, thun-der-struck.

Yeah.

A5 B5

A5 B5

Ooh, I was shak-in' at the knees, Could I

guitar 1

guitar 2



Guitar solo

ES

B5

A5

E5

come a - gain please?

### Rhythm figure 8

end Rhythm figure 8

with Rhythm figure 8 (3 times)

B5

A5

E5

842- . .

B

R

B

[illegible]

The musical score for "Thunder" by The Beatles is presented in three staves. The top staff is the vocal line, featuring a melody in G major (one sharp) and 4/4 time. It includes lyrics: "Ow!", "Ooh,", and "thun - der". The middle staff is the guitar accompaniment, showing a rhythmic pattern with a triplet of eighth notes and a long sustain. The bottom staff is the bass line, showing a simple bass line with a triplet of eighth notes. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4.

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, said

B5 E5 B5 E5

Yeah, it's al - right, We're do - in' fine, fine, fine, thun - der -

with Rhythm figure 7 (8 times)

*ad lib solo (16 bars)*

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Yeah, yeah, yeah, thun - der - struck... Thun - der - struck, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Whoa, ba - by ba - by, thun - der - struck... You've been thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Thun - der - struck... Thun - der - struck.

(Ah \_\_\_\_\_) (Ah \_\_\_\_\_)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

Thun - der - struck. You've been thun - der -

(Ah \_\_\_\_\_) (Ah \_\_\_\_\_)

B5 *ritard.*

struck. \_\_\_\_\_



# YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

**System 1:** G chord. Treble clef staff with notes G4, A4, B4, C5, B4, A4, G4. Bass clef staff with notes G2, B1, D2, F#2, G2. Fingering: 3, 3, 3, 3, 3, 3, 3. *let ring*.

**System 2:** G chord. Treble clef staff with notes G4, A4, B4, C5, B4, A4, G4. Bass clef staff with notes G2, B1, D2, F#2, G2. Fingering: 3, 3, 3, 3, 3, 3, 3. *let ring*.

**System 3:** D chord. Treble clef staff with notes D4, E4, F#4, G4, F#4, E4, D4. Bass clef staff with notes D2, F#1, A1, D2, F#1, A1, D2. Fingering: 2, 2, 2, 2, 2, 2, 2. *Rhythm figure 1*.

**System 4:** G, C, G, D, G, D, G, D chords. Treble clef staff with notes G4, A4, B4, C5, B4, A4, G4. Bass clef staff with notes G2, B1, D2, F#2, G2. Fingering: 3, 3, 3, 3, 3, 3, 3. *end Rhythm figure 1*.

with Rhythm figure 1 (4 times)

G C G C G D G D G D

She was a

The first staff of music is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. Chord symbols G, C, G, C, G, D, and G are placed above the staff at various points.

fast     ma - chine\_ she kept her mo - tor     clean\_ She was the best     damn     wo - man that I've  
dou - ble time\_ on the se - duc - tion     line. \_ She was one of a     kind, she's just

The first staff of music is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Above the staff, the notes D, G, D, and G are written, corresponding to the notes G, B, D, and G. The staff ends with a double bar line.

ev - er seen. \_ She had the sight - less eyes, \_ tell - in' me no lies, \_  
mine all mine. \_ Want - ed no ap - plause, \_ just an - oth - er course. \_ Made a

Knock-in' me out\_\_ with those A - mer - i - can thighs. Tak - in' more than her share\_\_ had me  
meal out - ta me\_\_ and came back for more. Had to cool me down\_\_ to take an -

fight - in' for air.\_\_\_\_ She told me to come, \_ but I was al - read - y there. \_ 'Cause the  
- oth - er round. \_ Now I'm back in the ring \_\_\_\_ to take an - oth - er swing. \_ 'Cause the

walls	start	shak - in',	the earth	was	quak - in', my	mind —	was	ach	-	in', and
walls	were	shak - in',	the earth	was	quak - in', my	mind —	was	ach	-	in', and

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a four-part vocal harmony for Soprano (S), Alto (A), Tenor (T), and Bass (B). The notes are written in a simplified manner, often using single notes or chords to represent the harmony. The lyrics 'The Rose Tree' are written below the bottom staff, aligned with the corresponding notes.

D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all —  
 we were mak - in' it. And }

Rhythm figure 2

let ring—

T 2 3 2 3  
 A 3 3 3 3  
 B 0 0 0 0

3 3 0 2 3

G/B D Cadd9 G/B

— night — long. — Yeah,

let ring— let ring— let ring—

end Rhythm figure 2

T 3 3 2 3 3 3  
 A 0 0 0 0 0 0  
 B 2 0 0 0 0 0

0 2 3 2 2

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all — night — long. — Work -in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all — night — long. — And

Cadd9 G/B G Cadd9 G/B D

knocked me out — babe. You shook me all — night — long. —

Cadd9 G/B

— You had me sha - kin' ba - by.



G Cadd9 G/B D G

You shook me all night long.

*let ring*

D/A Dsus4

You shook me. Well, you took me.

Guitar solo

G C G/B D C G/B G

B R

guitar 2



The musical score for "The Wind" by John Williams is presented in two systems. The first system includes a guitar solo and a piano accompaniment. The guitar part is in G major and features a melodic line with bends and a "hold bend" instruction. The piano part is in G major and features a rhythmic accompaniment with chords and a bass line. The second system continues the guitar solo and piano accompaniment. The guitar part is in G major and features a melodic line with bends and a "hold bend" instruction. The piano part is in G major and features a rhythmic accompaniment with chords and a bass line.

G Cadd9 G/B D Cadd9 G/B

8va

with Rhythm figure 2 (5 times)

hold bend

15 15 16 17 (10) 17 15 17 15 17 (10) 18 18 (10) 17 15 17 16 17 15 18 (20)

G Cadd9 G/B D Cadd9 G/B

You real - ly took me in.

8va

B R B R B R

17 (19) 17 (18) 17 15 17 15 18 (20) 15 18 17 (19) 17 15 17 (19) 17 15 16 17 15 15 17 (18) 17 15

G Cadd9 G/B D

You shook me all night long.



Cadd9 G/B G Cadd9 G/B D

Yeah, <sup>3</sup> you shook me all night long.

Cadd9 G/B G Cadd9

Yeah, yeah, you shook me all

G/B D Cadd9 G/B D

night long. You real-ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring let ring

all night long.



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INCLUDES FULL LYRICS AND CHORD SYMBOLS.

**BACK IN BLACK**

**FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)**

**GIRLS GOT RHYTHM**

**HIGHWAY TO HELL**

**LET ME PUT MY LOVE INTO YOU**

**LOVE AT FIRST FEEL**

**MONEYTALKS**

**NIGHT PROWLER**

**THE RAZORS EDGE**

**RIDE ON**

**SHAKE YOUR FOUNDATIONS**

**SHOOT TO THRILL**

**SHOT DOWN IN FLAMES**

**SQUEALER**

**THUNDERSTRUCK**

**YOU SHOOK ME ALL NIGHT LONG**